

सुपरस्टार



The Best in
Contemporary
Fantastic
Art

SP E C T R U M

16

EDITED BY
Cathy Fenner
AND
Arnie Fenner

Cyril Van Der Haegen
see page 184



Stephan Martiniere
see page 38



Paul Bonner
see page 196





Best
16

The Best
in Contemporary
Fantastic Art



EDITED BY
Cathy Fenner &
Arnie Fenner



Underwood Books
NEVADA CITY, CA

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Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:

Spectrum Fantastic Art, LLC, P.O. Box 4422, Overland Park, KS 66204

Or visit the official website for information & printable PDF entry forms: www.spectrumfantasticart.com

Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

Contents page art by **Jenna Smith**. See page 186.



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M Chairman's MESSAGE



Cathy steps out with Ash Wood's robot. Photograph by Arnie Fenner

the companies we work for will be able to staunch the flow of red ink and stay in business until things turn around. If not...we could find ourselves in the same boat as many of our friends.

What has struck me most has been people's reactions to this "new world": some want to pull the covers over their heads and basically give up. "It's the New Great Depression! We're all doomed!" Some are convinced of left or right wing conspiracies to foul everything up. But others are seeing hard times as an opportunity to reinvent themselves and explore new territory.

I feel like Arnie and I belong to the second group. We choose to look at this as a chance to reinvigorate ourselves and *Spectrum* and to find the opportunities that the future has to offer as long as we have the determination not to give up. We're going to do *more* than hang on: we're going to push *forward*. We *know* it's going to get better—for us, for you, for everyone.

The *Spectrum* jury convened on the weekend of Friday, February 28th in Kansas City. All the judges' flights were on time or a little early and we hosted a dinner the first evening so that everyone could get acquainted. On Saturday morning we were surprised by a heavy, wet snowstorm which made our normal 25 minute drive into downtown quite interesting, to say the least. Nevertheless, the judging began on time at 8:30 AM. We broke for lunch briefly at noon and went back at it, alternating between two room set-ups, until 3:30 PM. Discussions for the awards followed and lasted until almost 6:00. The awards debates are always fascinating because you never know until the last minute which piece is going to walk away with the Gold or Silver. We were able to post a video of Donato—this year's jury chairman—announcing the winners on our website almost immediately after the final vote was cast. Arnie and I had time to run home and change (the snow had miraculously all melted by then) and returned for our traditional jury dinner in a private dining room at Pierpont's in Union Station.

As in years past we were assisted by a group of dedicated individuals who generously give up their Saturday to help keep the *Spectrum* judging moving along in an organized, efficient manner: we could never pull off this event without their help. The crew this year consisted of Arlo Burnett, Lucy Moreno, Lazarus Potter, Gillian Titus, Angela Wheeler, Tracy Crawford, and Armen Davis.

Spectrum is only made possible by the participation of the artists, art directors, and publishers—whether selected for inclusion in the annual or not—and to the readers that continue to purchase each volume. We might act as the ringmasters or hucksters, but this book—this ongoing project—belongs to *all* of you. To everyone we again sincerely extend our warmest thanks for allowing us to be a part of this community and to share our love of fantastic art.

It feels like such a long time since writing the last chairman's message for *Spectrum 15*; the whole world has seemingly changed in the months following my last attempt to put down my thoughts regarding the field of fantastic art and our book in particular.

I think the word that keeps coming to mind for me is *perseverance*. A lot of what has gone on and continues to go on in the world around us relates to this one word.

Day after unrelenting day we were inundated with bad news—about Wall Street and the housing market and airlines and unemployment and home foreclosures and manufacturing and the auto industry and retailing and publishing. About the only two businesses that seemed to be doing well were fast food restaurants and gun shops, as if people were ordering a side of .44 caliber paranoia with their Big Macs.

We're hardly immune from the turmoil: Arnie and I know people that have lost jobs. We start each day wondering if



The folks that helped make the weekend run smoothly, left to right: Lazarus Potter, Tracy Crawford, Armen Davis, Lucy Moreno, Gillian Titus, Angela Wheeler, and Arlo Burnett.

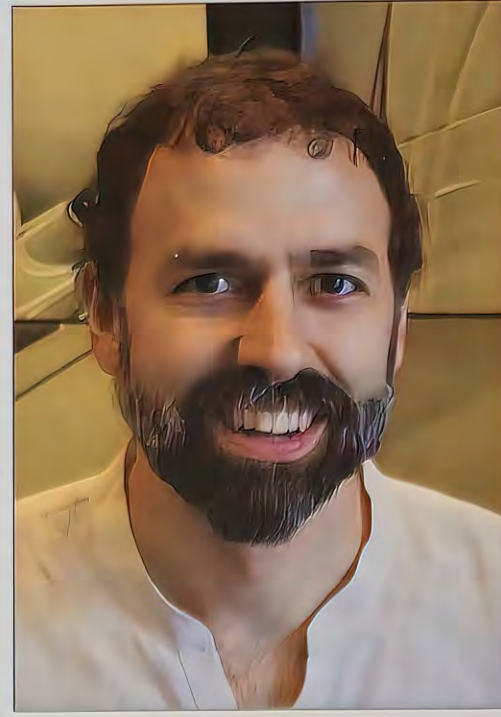
—Cathy Fenner/Show Co-Chairman



KEVIN BRIMMER
artist/art director: Muller Bressler Brown



DAVID DORMAN
artist



DONATO GIANCOLA
artist/Jury Chairman



STEVEN SANDERS
artist



BOB SELF
publisher Baby Tattoo Books



KEVIN BRIMMER, DONATO GIANCOLA, BOB SELF, STEVEN SANDERS, DAVID DORMAN



Richard V. Corben

born 1940, Anderson, MO

Richard Corben's work is singular in its humanity. He works with towering technical skill ... the wondrous thing of it all is that underneath all that technical tour-de-force is the sound of a beating heart.

Will EisnerARTIST, WRITER, CREATOR OF *The Spirit*

Comic artist, illustrator, film-maker, sculptor, gallery artist, photographer, writer, innovator, risk-taker, free-thinker—Richard Corben isn't easily summarized nor can he be readily categorized. He has never been satisfied with the status quo or with pat solutions; his natural curiosity has led to experimentation and innovation. In the course of his creative journey he not only became a singularly unique and influential artist, but also was responsible for an evolution of the comics industry.

Richard Vance Corben was born in Anderson, Missouri on October 1, 1940, and grew up in Sunflower (now Desoto), Kansas, a town built for workers at the government's Sunflower Ordinance Works during World War II. Thrilled by Sunday newspaper strips and *Superman* comic books, he began writing and drawing his own stories almost as soon as he could pick up a pencil and never stopped; at the age of ten he created a series of comics about the adventures of Trail, the family dog, followed quickly by copies of Jesse Marsh's *Tarzan* and imitations of *Brothers of the Spear* (a long-running backup feature in the *Tarzan* comics).

Richard also showed a deep and abiding interest in cartoons and created stacks of animated flip-books out of notepads and tablets. Following high school he was encouraged to pursue art by his parents and enrolled in the Kansas City Art Institute to study painting. The Institute's emphasis was primarily on Fine Art and didn't offer courses in film, but Corben nevertheless bucked tradition and produced an animated short based on "The Labors of Hercules" as his senior project. After graduating with a BFA he served six months in the Army Reserves and worked construction before landing a job in 1963 as an artist/animator/cameraman at Calvin Productions, a company that produced training films for corporations.

It was during his nine-year-tenure at Calvin that Richard married his wife Dona and also began to flex his artistic muscles and express his independence. His first professional sale was a cover painting for the September 1967 issue of *The Magazine of Fantasy and Science Fiction*; he also started to submit illustrations and comics to a host of fanzines like *Weirdom*, *Photon*, and *Voice of Comicdom*. For fun he spent the better part of 1968 creating a short film, *Neverwhere*. The movie's live-action opening quickly transitions into animation and tells the story of an Everyman that stumbles into another dimension and is transformed into a nude warrior-hero. Stark, moody, inventive, and effective, *Neverwhere* received a C.I.N.E. Golden Eagle Award and the President of Japan Cultural Society trophy—and also introduced audiences to what would become Corben's most famous character, Den.

The appearance of "underground comix" (a term coined by writer Bob Stewart) featuring the often-scatological work of Robert Crumb, Dan O'Neill, and Gilbert Shelton in the late '60s opened a door of creativity for Richard and he began drawing science fiction and horror stories for such titles as *Skull*, *Slow Death*, and his own *Fantagor*. He had originally published *Fantagor* himself in 1970 as an ambitious fanzine-style showcase for his and friend Herb Arnold's work but found selling the 1000-copy press-run (at the princely sum of \$1.50) almost impossible; when he allowed San Francisco publisher Last Gasp to reprint it in

the comix-format he found he not only had a hit on his hands, but a growing reputation as well. Corben's experience at storyboarding training films helped him create comix with a distinctly cinematic quality while his education, eye for detail, and overall sense of humor allowed him to create characters that were individuals, who moved in their environments and reacted to the situations he placed them in as real people might. His depictions of violence were intense and graphic but never glorified the act; his scenes featuring nudity and sex, while erotic, were not exploitative or crude. And his humor was both sly and subversive and—perhaps above all—honest. He never went for the cheap shock or laugh. It all combined to make Corben (who sometimes playfully hid behind pseudonyms like "Gore") into something of an artistic enigma whose work was often misunderstood by fans and critics alike.

Success in the underground market (which rapidly went from boom to bust) served as a springboard into mainstream publishing and Richard left Calvin to embark on a freelance career in 1972. Always experimenting with various styles he became well known for his airbrush illustrations and for his startling use of color. In the pre-digital days color separations were an expensive process beyond the means of all but the largest companies: Harvey Kurtzman's and Will Elder's "Little Annie Fanny" for *Playboy* was virtually the only comic that had been painted—and subsequently printed—in full process color. Corben devised a unique method to simulate pricey separations by "painting" the colors as four black and white halftone acetate overlays:

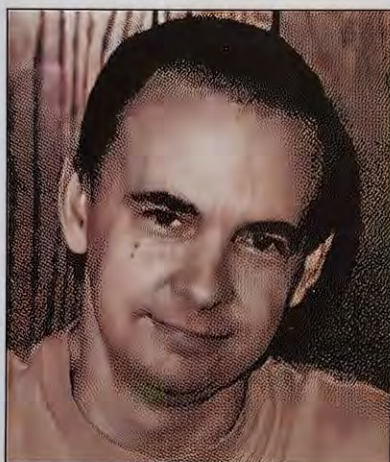
the results were stunningly vibrant. Artists and publishers sat up and took notice—and the look of comics changed forever.

He became a regular contributor to the horror magazines *Creepy*, *Eerie*, and *Vampirella* and eventually provided color inserts to their otherwise black and white interiors. European publishers began reprinting his underground work in hardcover albums and he quickly found himself with an international audience. A story featuring *Neverwhere's* Den first appeared with little fanfare in the underground comix, *Grim Wit*; the story was translated into French for *Metal Hurlant* (and became a sensation), then came back to the U.S. for publication in *Heavy Metal* (where it was greeted with acclaim). The ensuing series of lush, erotic, and action-filled installments in what turned out to be a multi-part adventure made him a legend. And yet that is only a *small* part of the Corben legacy.

Richard co-created what is arguably the first graphic novel (1979's *Bloodstar*), published some of the first fantasy art posters and signed prints, produced one of the first collectible statues for the F&SF/comics field, painted numerous book covers for every major publisher, and created movie posters and award-winning album covers (like Meatloaf's *Bat Out of Hell*). He makes films for his own pleasure. He produces Fine Art paintings and bronzes. And he continues to do comics (*The Hulk*, *Bigfoot*, *Hellboy*) and take life-drawing classes and experiment with computer art. Richard's list of accomplishments is lengthy—and continues to grow daily.

Though the designation of "Grand Master" is well deserved, it's nothing that will surprise those familiar with his career ...

Because Richard Corben has been a Grand Master for a long time already. This award merely acknowledges the obvious. †

**GRAND MASTER HONOREES**

FRANK FRAZETTA DON IVAN PUNCHATZ LEO & DIANE DILLON JAMES E. BAMA JOHN BERKEY ALAN LEE JEAN GIRAUD KINUKO Y. CRAFT
MICHAEL WILLIAM KALUTA MICHAEL WHELAN H.R. GIGER JEFFREY JONES SYD MEAD JOHN JUDE PALENCAR RICHARD V. CORBEN



THE YEAR IN REVIEW

by Arnie Fenner

2008

It's a recession when your neighbor loses his job; it's a depression when you lose yours.

—Harry S. Truman

If you ever start to feel too good about yourself, they have this thing called the Internet. You can find a lot of people who don't like you.

—Tina Fey

Where were you when the Blitt hit the fan?

—Mark Summers referring to a controversial New Yorker cover by Barry Blitt featuring Barack and Michelle Obama

2008, to put it mildly, was a year for the history books.

Politics, war, the environment, the global economy—all took their turns dominating the public psyche through the year.

The presidential campaigns that culminated in the election of Barack Obama as the first African American President of the United States were as exciting as they were polarizing, replete with high drama, good guys and villains (who was which depended on your point of view), rhetoric, accusations, promises, symbols, hopes, fears, and dreams. The election of Obama—whose fondness for *X-Men* and *Conan* comics, as Heidi MacDonald pointed out in her blog, made him “one of us”—was a rare bright spot (unless you were a supporter of the McCain/Palin ticket...in which case, not so much) in a year that had more than its fair share of challenges.

The controversial surge of fresh American troops into Iraq proved to be effective in quelling sectarian violence and made a conclusion to the war finally seem possible; news wasn't quite as good in Afghanistan, however, as the Taliban and Islamic militants stepped up their attacks on NATO troops and had effectively seized control of portions of Pakistan. Russia briefly pummeled Georgia in the break-away province of South Ossetia, Israel and Hamas continued to poke at each other, there was violence in India, Tibet, Kashmir, Nigeria, Somalia (*arr! pirates!*), and Zimbabwe. Iran and North Korea continued to respond to criticism of their nuclear programs by conducting more missile tests—though Iran “increased” the number of rockets it claimed to have launched by adding several via Photoshop to pictures released to the foreign press.

Natural disasters added to the globe's miseries in 2008, includ-

ing a 7.9-magnitude earthquake in China's Sichuan province that killed an estimated 70,000, a monster cyclone that killed 130,000 in Burma, the worst flooding India had experienced in 50 years, and Hurricane Ike, which smashed into Galveston Island in the U.S. and left \$12 billion in damages.

Oh, and there seemed to be a little something going on with the economy. Never having been in a position to live beyond my

means, I've always sat on the sidelines and watched as others bought things they couldn't afford and borrowed money they could never repay, all while Federal, state, and municipal government agencies spent money like drunken sailors on shore leave. I wondered how such an arrangement could possibly last and 2008 gave me the answer:

It couldn't.

The first “official” signs of trouble began in 2007 as problems with investment bank Bear Stearns caused a broader implosion of the subprime mortgage market as a whole (a crooked industry from the outset no matter how you spin it), which led to a credit crisis. A bubble economy based on debt-denial and readily-available loans popped last year and created a mess for everyone. Spiraling fuel costs (prices topped out at over \$4 for a gallon of Regular in the U.S.) resulted in higher prices for goods and services and contributed to declines in spend-

ing on entertainment and in overall retail sales. The auto industry suffered significant losses as unsold inventory swelled, banks began to fail, home foreclosures jumped, and the stock market took a nose-dive—\$6.5 trillion in global losses were racked up in two days alone (October 6 and 7). Retirement funds disappeared (\$50 billion worth thanks to Ponzi-scheme master Bernie Madoff), 401K



Above: Art Star Andrew Jones played his over-sized Wacom like a guitar while teaching at the “Revelations” seminar in January. **Opposite:** Sanjulan's stunning painting—inspired by the Conan story, “Black Colossus”—was sold by Heritage Auctions for a tidy \$6572 in November.



accounts dried up, and unemployment figures began to climb as businesses scrambled to keep their doors open anyway they could. Cathy and I sadly watched friends laid off at the companies we work for, well aware that it could have just as easily been either—or both—of us. Bad economic news beget bad news—the “adverse reaction loop,” as Federal Reserve Chairman Ben Bernanke called it—and governments around the globe began to take actions to stabilize the markets and stimulate their economies with a variety of incentives and spending packages. How well any of it will work is anyone’s guess; though there’s been plenty of gloom, I don’t think we’re doomed. Things *will* improve. Society

and involving over 9000 scientists) with the idea of smashing protons together at almost the speed of light in the hopes of unlocking some of the secrets of the universe. Critics feared that the LHC particle collisions might produce doomsday phenomena, involving the production of stable microscopic black holes or the creation of hypothetical particles called strangelets (sort of a mini-quark star)—great ideas, but it didn’t happen. In fact, the Collider suffered something of a meltdown less than two weeks after they flipped the on switch and repairs were estimated to take a year.

Several news stories seemed to be straight out of SF (artists take note): doctors examined the theory that water might

sy”). *The Dark Knight* was the winner (both financially and critically, thanks in no small part to the late Heath Ledger’s portrayal of the Joker) followed by *Iron Man* (which helped propel Robert Downey Jr. back to the Hollywood “A” list), *Indiana Jones and the Kingdom of the Crystal Skull*, *Hancock*, *WALL-E*, and *Twilight*. Frank Miller’s adaptation of Will Eisner’s *Sin City 2*, uh, I mean, *The Spirit* didn’t make the top ten...or the top 100 for that matter (which surprised none of the people who were sitting in the audience laughing at clips previewed at the San Diego Comic-Con).

In the Fine Art world, “street artist” Shepard Fairey’s “Hope” poster promoting the Obama campaign became wildly popular before prompting an infringement complaint from the Associated Press, who wanted credit and compensation for Fairey’s use of a copyright-protected photo shot for the A.P. by Manny García. Sotheby’s in London auctioned 223 works by Damien Hirst over a two-day span, realizing over \$200 million in sales. (Shoot. That adult zebra preserved in formaldehyde would have looked so good sitting next to our TV.) Closer to our area of interests, All Star Auctions sold Frank Frazetta’s painting for the 1979 paperback of *Escape On Venus* for \$251,000 (a new record for a Fritz painting); All Star also pulled in an equally unbelievable \$115,000 for a comics page from *Green Lantern* #84 by Neal Adams. Heritage Auctions was similarly successful in enticing buyers: “Wanderers of Wonderlands,” an oil painting by Carl Barks, brought \$119,500, Wally Wood’s pen and ink cover for *Weird Science* #16 fetched a whopping \$200,000 in a private sale brokered by the company, and a series of new Conan paintings by Manuel Pérez Clemente aka Sanjulian realized healthy prices and electrified fans. Nobody—and I mean *nobody*—does deep, rich color like Sanjulian.

Given the curve balls thrown our way in ‘08 it’s hard to predict what 2009 will bring. We’ll get some bad news, I’m sure, along with some good news as well: let’s hope it all evens out in the end.

ADVERTISING

The advertising industry has had its share of challenges in recent years as the audiences (meaning consumers) have changed their habits and become a more elusive target. Traditional media—newspapers, magazines, television, and radio—that has relied on advertising revenues to achieve and maintain profitability has suffered tremendously during the recession; as clients tightened their belts, ad dollars



Above: This was one of a pair of AIDS-awareness posters for Europe created by the—heh—obscenely talented James Jean—which subsequently won a Bronze Lion Award at Cannes.

learned a few lessons from the Great Depression, a few more from the Dot.Com bust; hopefully we’ll learn something from the meltdown of ‘08 as well.

And, yes, of course, there were many positive events last year.

Setting aside, oh, any number of interesting topics that might be raised regarding actions and policies of the Chinese government, the Olympics in Beijing were spectacularly mounted with amazing venues, thrilling events (Michael Phelps’ quest for eight Gold Medals for swimming kept audiences riveted), stunning architecture, and astonishing opening and closing ceremonies (staged by director Zhang Yimou).

In the wonderful world of science the Phoenix probe landed on Mars and not only discovered minerals that suggests that the planet’s surface once held liquid seas, but also detected snowfall. The Large Hadron Collider in Geneva, Switzerland finally fired up in September after twenty-five years of construction (costing \$6 billion

have a “memory”; Japanese researchers said they might be able to bring mammoths back to life through genetic engineering; European egg-heads manipulated test-subjects’ perceptions to make them think they had swapped bodies with another person; and still other Japanese scientists claimed to have found a way to extract images directly from the brain, suggesting that one day we might be able to watch our thoughts or dreams on TV (lots of people will be pissed off if they ever get to see mine). I think my favorite pseudo-science story of 2008 was the hoax perpetrated by two knotheads in Georgia, who claimed they had a dead Bigfoot in a freezer; of course it turned out to be a not very-convincing gorilla costume, but you’ve got to hand it to them for getting CNN and other TV stations to give them publicity.

Last year nine of the top ten films at the box office were fantasy-themed (ten of ten if you want to consider the latest James Bond movie, *Quantum of Solace*, a “fanta-

dried up and we began to see an alarming number of staff cuts across the board. An A.C. Nielsen survey found that advertising spending dropped 2.6% in '08. The print media category was hardest hit with local newspapers' ad revenues down 10.2% and the local Sunday supplements down 11%. Ad spending in national newspapers tumbled by 7.6%. Internet advertising was off 6.4% and network TV ad support was down 3.5%.

At the same time many online ad sources—including paid product searches primarily dominated by Google—remained optimistic. Zenith Optimedia predicted that online advertising worldwide would be up 18% in 2009 even as overall U.S. advertising is predicted to drop 6.2%. However, Internet startups modeled to depend on advertising alone were having an extremely difficult time securing funding (like every other company looking for credit).

Twitter, Facebook, YouTube, Flickr, and MySpace (though its day appears to be done) via computers and smartphones (iPhone, BlackBerry, etc.) were increasingly used for advertising and promotion. (When politicians are Tweeting, I worry.) In exchange for watching a few ads customers could watch TV for "free" on their PCs through Hulu...which made me wonder what the real difference was between Hulu and regular TV with a DVR. Gadgets!

This morphing of the marketplace, the transitioning from one method of ad "delivery" to another, raised more questions than it offered answers. How do you reach *real* customers...and how will you know *when* you actually do?

Of course there will *always* be print advertising and artists will always be called upon to create it (either with paint or pixels). And when they do credits will be typically hard to come by. Some of the work that caught my eye in '09 included pieces by Tara McPherson, Yuko Shimizu, Robert Rodriguez, and James Jean.

BOOKS

I wish I could say that the publishing industry had been immune to the recession last year. I wish I could, but you already know the truth.

Along with every other business that creates goods for the retail market, the book world was hit hard by the economic collapse. Book sales, which had actually been puttering along okay for most of '08, plummeted in the last part of the year and the major chains reported huge losses. Borders lost a staggering \$184.7 million, prompting worries about the company's long-term health. As consumers closed

their wallets in anticipation of hard times, stores big and small felt the pinch, and publishers began to see massive returns of unsold titles as retailers tried to protect their bottom line by cutting inventory. December 3 became "Black Wednesday" as the crisis seemed to reach the breaking point and companies began to freeze salaries, lay off staff, and cut their future lines. Editors, art directors, and even a V.P. or two were let go at Random House, Simon & Schuster, McMillan, Penguin, HarperCollins, and on and on and painfully on: *no* company seemed to be untouched. I think we'll be seeing the effects for some time to come: there will be fewer books from publishers, smaller press runs, a reduced selection from brick & mortar retailers—and maybe fewer stores overall when the dust settles.

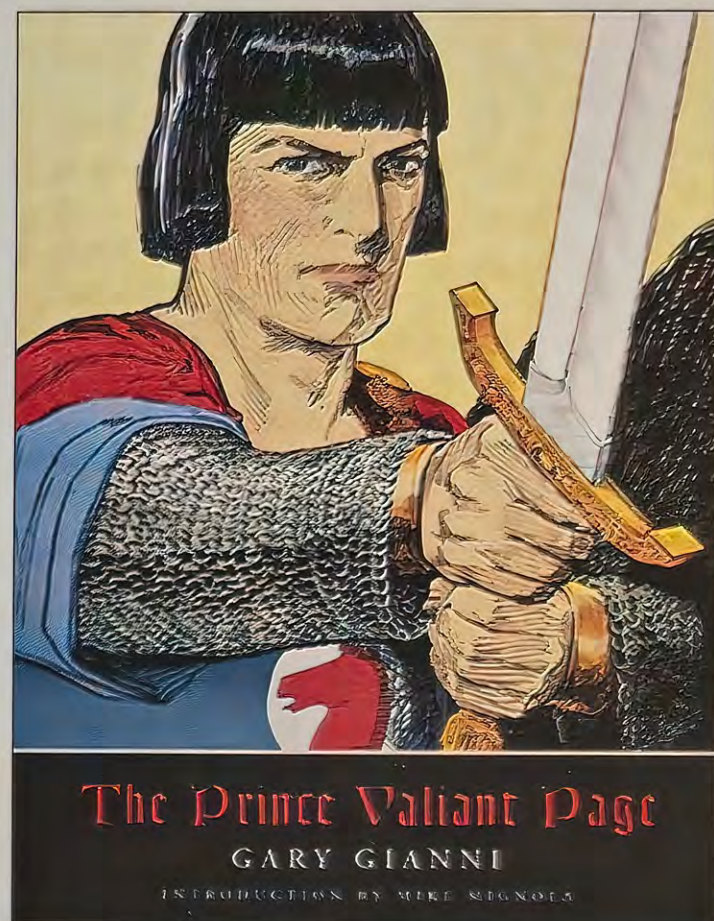
And Amazon.com, the 800 pound gorilla of the book (and DVD/Blu-Ray™, CD, electronics, vitamin, et al) world? They did just fine, thank you very much. Though they tussled with various states looking to collect sales tax, their discounts, selection, and rapid shipping gave them an edge that other sellers found difficult to compete with. Their Kindle e-book reader was so popular that they had difficulty matching production with demand—however, competitors were lurking in the wings as Sony unveiled a full-color e-reader in Japan (with an eye on the U.S.) and rumors began to circulate about Apple developing a "Kindle Killer" as a follow-up to their incredibly successful iPhone.

Me? I haven't bought an e-reader yet (though our publisher has and loves it). I'm still concerned for the same reasons I mentioned in last year's review (a widening gulf between the haves and have-nots through access to information), but I seem to be talking into the wind. E-books and the "digital delivery of content" were all the buzz last year (and this year, too) as the publishing industry looked for ways to bring back customers. There's another shift in the culture taking place, but it's a little too early to know where exactly that shift will take us. (Yeah, I'll probably buy some sort of e-reader at some point—grumbling all the way—and I *am* an Apple man...)

Good old regular books are *never* going to go away, of course—we just may see fewer of them someday. In the meantime there were some great titles published in 2008.

Easily one of the *best* books of the year was *The Prince Valiant Page* by Gary Gianni [Flesk Publications]; it not only provided excellent insight into Gary's creative process, but also served as an indispensable tutorial for other artists. *Fables Covers* by

James Jean [Vertigo/DC Comics] was a staggering collection of stunning works by an artist who simply shouldn't be as good as he is at such a tender age. The much-delayed but well-worth-the-wait *Ray Caesar* [Mark Murphy Designs] proved to be wonderfully disturbing and I was quite happy to pick up a copy of *Men and Angels: The Art of James C. Christensen* [Greenwich Workshop Press], which was jam-packed with exceptional paintings. Another welcome addition to my bookshelf was *Shadowline: The Art of Iain McCaig* [Insight], a cleverly written and designed examination of the career of an influential illustrator and concept artist (*Star Wars*, *Harry Potter*, etc.). David Saunders put



Above: Gary Gianni's *The Prince Valiant Page* should be mandatory reading for art students.

together the definitive book about his dad's work—featuring everything from magazine illos to *Mars Attacks!* cards—with Norman Saunders [Illustrated Press]. Lawrence and Judy Cutler's *J.C. Leyendecker: American Imagist* [Abrams] was similarly comprehensive, featuring 600-some color pieces. *Sparrow: Rick Berry* [IDW] was a little powerhouse of a book collecting the artist's recent gallery paintings while Ragnar's *Symptomata* [Baby Tattoo Books] was bright and brilliant—his retro-chic people and designs are the epitome of "cool." *Archetype: The Art of Tim Bradstreet Vol 2* [Desperado] was a beefy display of incredible linework, *Benign Icons: Patrick Woodroffe's World* [Fantasmus] cast a welcome spotlight on the mixed-media art of a true visionary, and *Modern Masters: Mike Ploog* [TwoMorrows] was a fine celebration of the art of an influential comics and concept artist. *Grand Master of Fantasy: The Paintings of J. Allen St. John* by Stephen D. Korshak and J. David Spurlock [Vanguard] provided a solid selection of pulp-era art by

one of the greats. *As I See: Boris Artybasheff* [Titan] was a fitting tribute to a mid-century master of irony and biting political commentary, *Igor Grechanyk: L'Alchimie du Bronze* [Galerie Princesse de Kiev] was a satisfying collection of the sculptor's recent figures, while *Elixer 1: In Silence* by Mélanie Delon [Heavy Metal] was a lovely compilation of emotive, sometimes erotic digital paintings. *The Art of Alex Niño* edited by Manuel Auad [Auad Publishing] included a significant number of energetic drawings and color works, *Counterweight: The Art and Concepts of Rick O'Brien* [Design Studio Press] nicely showcased an award-winning painter, *The Tree Show* by Mark Ryden [Porterhouse] chronicled an event at L.A.'s Michael Kohn Gallery and was engagingly creepy, and *The Daily Zoo: Keeping the Doctor Away With A Drawing a Day* by Chris Ayers [Design Studio Press] was an inspirational, often hilarious chronicle of defiance as Chris battled leukemia by drawing a new creature everyday for a year. Mentioned without comment (other than to say we were proud to have been a part of it) was our *Brush With Passion: The Life and Art of Dave Stevens* [Underwood Books].

There was another memorable out-pouring of single artist booklets created for summer convention appearances in '08. I was *really* impressed by a pair produced by Big Wow!: *Space Girl* by Travis Charest (I can never get enough of Travis' fine work) and the self-titled *Sanjulian* (ditto!). *Arthur Adams Sketchbook 7* was overflowing with tasty line drawings (and Arthur doesn't wholesale his books so you either buy one in person or pay ten times the cover price on ebay), *Neal Adams 2008 Sketchbook* included a special Buck Rogers strip, *The Illustration of David Palumbo* was a pocket-sized keepsake, while *Battle Milk Volume 1* was a first-class collection by Kilian Plunkett, Thang Le, Wayne Lo, and Jackson Sze. And did I miss snagging copies of *More Drawings* by Mike Mignola and *Hissy Fit* by Adam Hughes? You know better.

Multiple artist "anthology" books that put me on American Express' "we like this guy" list included the requisite *Illustrators 49* edited by Jill Bossert [CollinsDesign]—if you're an artist or art director, you'll not only want this book, you'll *need* it. The granddaddy of the art annuals has been around for five decades for good reason. *Juxtapoz: Illustration* included some outstanding samples by James Jean, Tomer

Hanuka, Amy Sol, and the always amazing Barron Storey; *Swallow #5*, edited by Ashley Wood [IDW], featured memorable folios by Sam Weber, Jim Mahfood, Camile d'Errico, and John Watkiss; and *Erotic Fantasy Art*, edited by Aly Fell and Duddlebug [Collins Design], boasted a nice mix of sexy work by Brom, Julie Bell, and Matt Busch. *Metamorphosis 2: 50 Contemporary Surreal, Fantastic and Visionary Artists*, edited by Jon Beinart [beinArt Publishing], featured exceptional paintings by Heidi Taillefer, Shawn Barber, Scott G. Brooks, and Michael Hussar among many other notables; *Imaginaire 1: Magic Realism 2008-2009*, edited by Claus Brusen [Fantasmus], starred striking pieces



Above: Trick or...treat? The very cheeky 10th Anniversary Naked Pumpkin Run in Boulder, Colorado turned more than a few heads.

by David Bowers, Steven Kenny, and Kinuko Craft; *Device Volume 1: Fantastic Contraption* [IDW] boasted a diverse selection of mechanically-themed works (2D and 3D); *Beasts 2*, edited by Jacob Covey [Fantagraphics], starred pieces by Travis Louie, Yuko Shimizu, and Jaime Hernandez; and the latest installment in the *Exposé* series (#6), edited by Daniel Wade and Paul Hellard [Ballistic], featured a colorful mix of marvelous CG art by the likes of Linda Bergkvist and Cory Strader. But the *real* attention-grabber in 2008 was *A Lovecraft Retrospective: Artists Inspired by H.P. Lovecraft* [Centipede Press]: not only was it physically imposing at 12"x16" and 400 color pages, not only was the \$395 pricetag sobering, but...it was pretty damn definitive with only a few omissions (I'm thinking of Jack Jackson's and Richard Corben's comix adaptations). Giger, Wrightson, Palencar, Whelan, Potter—they're all here and *much more*. Voters must be vacationing in Innsmouth if it doesn't win some kind of award.

Looking at the "Illustrated Books" shelf, I loved *Beowulf: Grendel the Ghastly* by Michelle L. Szobody with splendid illustrations by Justin Gerard [Portland Studios], *Tales From Outer Suburbia* by Shaun Tan

[Allen & Unwin], *Fairies and Dragons: Art is Magic* by Ciruelo [DAC Editions], and the definitive new edition of Mary Shelly's *Frankenstein* with illustrations by the incomparable Bernie Wrightson [Dark Horse]. Greg Broadmore produced a whimsical wonderment with *Doctor Grordbort's Contrapulatronic Dingus Directory* [Weta/Dark Horse], and *Spectrum* regular Petar Meseldzija at last completed his *Legend of Steel Bashaw* book [Zmaj], which was produced in a lovely over-sized edition in Serbia: let's hope a savvy American publisher snaps it up. *Tales from the Perilous Realm* by J.R.R. Tolkien [Houghton Mifflin Harcourt] included another batch of wondrous watercolors by Alan Lee, Del Rey

released *The Horror Stories of Robert E. Howard*, edited by Jim and Ruth Keegan and powerfully illustrated by Greg Staples, while Subterranean Press published a deluxe edition of *Kull: Exile of Atlantis* that featured Justin Sweet's authoritative color work. Mentioned without comment (since I designed it and wrote the intro) was the BlackBart/Underwood Books edition of Conan stories "...and their memory was a bitter tree..." that included new color art by Brom and classic paintings by Frank Frazetta as illustrations.

A handful of the covers that caught my eye included those by Rick Berry (*Bring Down the Sun* by Judith Tarr [Tor]), Kinuko Y. Craft (*The Bell At Sealey Head* by Patricia A. McKillip [Ace]), Justin Sweet (*The Breath of God* by Harry Turtledove [Tor]), Dave McKean (*Prince of Stories: The Many Worlds of Neil Gaiman* edited by Hank Wagner [St. Martins]), and Dan Dos Santos (*Iron Kissed* by Patricia Biggs [Ace]). When you consider memorable covers by Donato Giancola, Cliff Nielsen, Jon Foster, Stephan Martiniere, and too many others to credit properly here, it's easy to see why, regardless of challenges, I still think we're experiencing a Golden Age for F&SF cover art.

C O M I C S

The box office success of both *The Dark Knight* and *Iron Man* was the tail that wagged the comic book dog last year: the movie buzz made comics characters hot media properties without actually translating into an influx of new readers for the DC and Marvel originals. With the exception of *Watchmen*, that is (much to the chagrin of crusty author Alan Moore): the advance fan excitement for the 2009 film release shot the original graphic novel to the top of the bestseller lists where it remained—duking it

out with *Diary of a Wimpy Kid* and *Naruto* for #1—for the better part of the year.

There were numerous strategies (i.e. gimmicks) to capture people's attention throughout '08, including teaming up Stephen Colbert and President Obama (in separate issues, natch) with Spider-man. All of the companies began to package and market their backlist titles more aggressively and even began to acquire defunct publishers' comics and release them in "archive" editions. And, of course, there were the typical number of variant covers, movie adaptations and spin-offs, character cross-overs, and "earth-shattering" events. While some of the hoopla paid off, much didn't and the industry began to worry that the glum economy was going to hit them as hard as it had every other part of the country. By year's end the manga express train (one of the most profitable areas of comics for the last few years) had hit a wall, several imprints had closed down (Virgin was probably the one with the highest profile), and both the mass and direct markets began to show price resistance to books they had cheerfully stocked in better times. Diamond, the major distributor of all-things-comics-related, began to implement policies to minimize stocking less-than-profitable merchandise—which had many smaller publishers protesting that they were being frozen out of the market.

Until employment figures turn around it is almost inevitable that discretionary spending will decrease proportionally. How that will ultimately affect the overall health of the comics field remained to be seen by the end of 2008.

I always tend to talk about DC first in these reviews simply because I cut my teeth on their comics growing up (when they were called National and cost 12¢). And I still like DC and what they do—they can still surprise me. Pleasantly. (Yes, I know the mob history and the Siegel & Schuster saga and the fussing about this that and the other: find me another entertainment company in the world that *doesn't* have a storied past. I won't hold my breath.) I wasn't that excited by their main event specials like *Final Crisis* or *Trinity*, but did enjoy *Tor* by the masterful Joe Kubert, *Justice Society of America* (written by Geoff Johns and Alex Ross, art by Dale Eaglesham and Prentis Rollins, and covers by Alex Ross), *Simon Dark* (written by Steve Niles and Scott Hampton with art by Hampton), a reinvisioned *House of Mystery* (written by Matthew Sturges and Bill Willingham with art by Lucca Rossi and Jill Thompson with excellent covers by Sam Weber), and *The War That Time Forgot* (written by Bruce Jones with art by Al Barrionuevo and Jimmy

Palmiotti) in no small part because of the covers by Neal Adams, Mark Schultz, Russ Heath, Mike Kaluta, and Brian Bolland. I thoroughly enjoyed miscellaneous covers and stories throughout '08 by Mark Chiarello, James Jean, Joshua Middleton, Tomer Hanuka, Dustin Nguyen, Kelley Jones, and especially the brilliant work for *Catwoman* by the amazing Adam Hughes.

Robert Downey Jr.'s bravura performance in *Iron Man* had Marvel sitting comfortably atop the industry heap early in the year until *The Dark Knight's* half billion dollars in box office receipts brought them back to earth. Still, with another hugely profitable franchise in the offing (let's not mention *The Hulk 2* or *The Punisher*—would this make 3?), Marvel had a lot to be happy about. Their traditional bestsellers—*Spider-man*, *X-Men*, *Thor*, and *The Avengers* in all their variations—remained extremely popular while their adaptation of Stephen King's *Dark Tower: The Long Road Home* (scripted by Robin Furth and Peter David with art by Jae Lee and Richard Isanove) received positive attention in the mainstream press. Marvel's center ring event for the year was *Secret Invasion*, written by Brian Michael Bendis with art by Leinil Francis Yu ("Skrulls!!!") and proved to be pretty popular with readers. I was impressed by the variety of artists and styles that were on display throughout their line and made special note of works by Aleks Briclot, Claire Wendling, Cary Nord, Marko Djurdjevic, Frank Cho, Arthur Adams, Brandon Peterson, and Kaare Andrews. To say that it was a very good year both financially and artistically for Marvel is an understatement.

Dark Horse Comics continued to diversify their product lines with books, statues, toys, and stationary products—and they had their connections with popular Hollywood productions as well, with their adaptation of *Indiana Jones and the Kingdom of the Crystal Skull*, their plethora of *Star Wars* titles, and *Hellboy*—though

there was no comics tie-in to '08's film *Hellboy II: The Golden Army*, there was *Abe Sapien, B.P.R.D., Lobster Johnson, Hellboy: The Crooked Man* (written by Mike Mignola and powerfully illustrated by Richard Corben), and *Hellboy: In the Chapel of Moloch* (script and art by creator Mignola). Jon Foster provided a series of outstanding covers for *Buffy the Vampire Slayer*, Frank Cho did likewise for *Conan the Cimmerian*, Nathan Fox eerily illustrated Joe Lansdale's interpretation of Robert E. Howard's *Pigeons From Hell*, and James Jean added his magic to the covers of *The Umbrella Academy*.



Above: Neal Adams' thrilling cover to *The War That Time Forgot* #1

Naturally I couldn't resist their first two archive editions of Warren's classic *Creepy* magazines (with more on the way). Greg Ruth, Jason Shawn Alexander, Jo Chen, and Eric Powell all produced excellent work for DH throughout the year.

Ambling around the comics racks, I spotted nice work by Greg Capullo, Jim Mahfood, Steve Pugh, David Hartman, and Peter Bergting at Image, while over at

IDW the contributions by Ashley Wood, Ben Templesmith, Bill Sienkiewicz, and Rebecca Wrigley caught my eye. Underwood Books released a fat and colorful collection of Frank Frazetta's 1950s classic comics, *Telling Stories* edited by Edward Mason, Andrews McMeel collected three years of *Prince Valiant: Far From Camelot* by Gary Gianni (art) and Mark Schultz (scripts), and HarperCollins produced P. Craig



Above: Barry Blitt's funny but controversial cover for *The New Yorker*.

Russell's pensive graphic novel adaptation of Neil Gaiman's *Coraline*. Radical Publishing lassoed Jim Steranko to do a cover for their *Hercules* series, Penny Farthing Press boasted a nice painting by Glen Orbik for *The Victorian*, and I noted some great work for a variety of publishers by Frank Cho, Jeff Smith (anyone want to

DAVE STEVENS 1955-2008

My feelings about Dave Stevens through the years were always divided almost equally between delight and frustration. Delight in that he was enormously talented, an artist whose *Rocketeer* series reminded everyone how good comics could be, a creator whose work literally sparkled with personality. Delight, too, because Dave was genuinely a pleasure to be around: smart, funny, charming, and incredibly knowledgeable about a wide variety of subjects. People have tossed around the term "obsessed" when describing Dave's interests (particularly about his friend and muse, Bettie Page), but I never thought that was accurate: I would say a better description might be that he was passionate about the things—and people—he loved. In our many talks through the years he always displayed a mature and well-balanced perspective of whatever or whomever he was enthusiastic about.

But the frustration aspect kicks in simply because Dave only rarely (if ever) capitalized on his talent, popularity, and gifts. Doing art precisely the way he wanted—and drawing or painting only those subjects that he really wanted to—meant that he lost out on many lucrative oppor-



Ras/?), Stuart Immonen, Gabriele Dell'otio, Joe Jusko, and J.G. Jones among others..

I had slightly mixed feelings about Tom Roberts' *Alex Raymond: His Life and Art* [Adventure House]; it was quite thorough, but the landscape format was a bit uncomfortable to read and I wished *Flash Gordon* had been better represented. *Scorchy Smith and the Art of Noel Sickles* [IDW] was similarly unwieldy at 11"x11" and 392 pages, but nevertheless was an extremely valuable resource (as was the Raymond book). *Strange & Stranger: The World of Steve Ditko* by Blake Bell [Fantagraphics] was an unflinching bio of one of the most significant yet contentious creators of sequential art while *Kirby: King of Comics* by Mark Evanier [Abrams] was an affectionate celebration of, well, the king of the comics. Finally, I was suitably impressed by all the research that went into *The Ten-Cent Plague: The Great Comic Book Scare and How It Changed America* by David Hajdu [St. Martins]. It served as a cautionary warning of what can happen when pop culture and government butts heads.

D I M E N S I O N A L

Even before the economic poo hit the fan last year (and I hate to keep mentioning it, but its effects were and are far-reaching), the creators of 3D collectibles had been squeezed as various channels for their lines dried up and disappeared. Bankruptcies of SunCoast Video, K.B. Toys, and Sam Goody effectively eliminated outlets for all manner

of figurines and toys; concerns over budgets negatively impacted the gallery market. Instead of speculating on possible sales many comics shops began to place orders for statues and props only at customer requests. Which didn't mean there wasn't some great dimensional work created in 2008—there definitely was—but only that it could be more difficult to encounter some of this marvelous stuff by accident than it had been when times were flush. 2009 will undoubtedly offer more challenges.

DC Direct was busy, busy, busy last year with any number of cool items. I really liked Jack Matthews' "Batman: Black & White/Bob Kane" statue and Alorton Bizarre's multi-figure "JLA Build-A-Scene" (a really clever concept). The "Superman Vs. Darkseid" statue (sculpted by Ray Villafane) was dramatic and I was nostalgically tempted by the "1966 Batmobile Replica" (also sculpted by Jack Matthews). There were incredibly detailed toys devoted to various story arcs and mini series, "Ame-Comi" interpretations of several female characters, dandy busts, large dolls, and hip props (the Superman cape would've been great to have instead of the bath towel I used to tie around my neck when I was 5 pretending to be George Reeves).

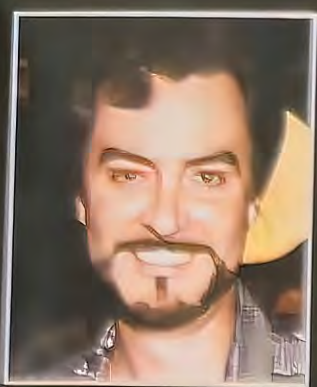
Marvel produced 3D versions of their characters themselves and through multiple licensors the quality was generally top-notch. Randy Bowen sculpted figures of "Luke Cage," "Odin," and "Wolverine." Kotobukiya produced an excellent "Iron

Man" (sculptor unknown) and Diamond Select produced—thanks to sculptor Gabriel Marquez—a spot on interpretation of "Captain America" from the cover of *Avengers* #4...the only problem being that, as with their previous Steranko "Nick Fury" statue, they failed to credit Jack Kirby—the artist whose work made the statue a possibility in the first place—anywhere in their ads or on their packaging. Come on, boys: it ain't that hard to include a line of type.

Todd MacFarlane added even more highly detailed dragons to their line, Tim Bruckner created an amazing "Vampire Hunter D" bust for Dark Horse, and Mindstyle finally released the second pair of creepy figures based on characters from Brom's novel, *The Plucker*.

And, yes, I still want one of the steam-punk rayguns that Weta produces—they've even created a Blunderbuss in '08, for goodness' sakes! Arlo, our webmaster, has a Manmelter 3600ZX Sub-Atomic Disintegrator Pistol and I'm green with envy. (Weta also created some outstanding statues in their Hellgate London series, including "The Female Templar" and "The Hunter.") On the other hand, I was not tempted by ReelArt's "Egyptian Queen" statue based on Frazetta's painting: despite a sincere effort, I think it missed the mark.

I'm not exaggerating when I say that there were literally tons of statues, busts, and toys based on *Star Wars*, *Harry Potter*, *Halo*, *The Dark Knight*, "tooned-up" Lord of the Rings maquettes, naughty Japanese gals with gigantic, uh, attributes, miscella-



tunities and we in turn lost out on seeing much more of his superlative work. His very private battle with leukemia (which lasted for the better part of a decade and about

which at his request we had deflected queries from the concerned or curious through the years) had very little to do with his decisions: he'd simply say "no" to projects far more often than he'd ever say "yes," regardless of his health. For the last three years Cathy and I had worked closely with Dave on his autobiographical art book, *Brush With Passion*. The sad part is that, after so much planning and labor, Dave isn't here to see the finished volume—but, of course, time was never an issue with Dave Stevens, especially when it came to doing something the way he thought it should be done. The day before he died, despite a bleak prognosis, his thoughts were on the tasks still ahead: he told a

friend from his hospital bed, "I'll be on my feet in a few days and finish those last paintings for the book." Typical Dave.

Harlan Ellison (one of his many friends) has said that the hardest thing about getting older is having to bury your pals.

I never really knew how true that was until Dave died.

My friendship with Dave Stevens spanned over 20 years; he served on the first *Spectrum* jury and was an advisor and frequent participant. I don't think I ever knew him quite as well as he probably knew me (and I believe many of his friends would say the same thing), but I do know that I miss him.

Requiescat in pace, Rocketeer.

JOHN BERKEY 1932-2008

"Being fearful of failure or having little confidence just becomes something to climb over."

—John Berkey

Science fiction is supposed to be the

domain of the adventurous, of the forward thinkers, of people who are open to the unique and the new. Yet when it comes to science fiction art, aficionados too often tend to gravitate to the safe and familiar, to works and styles and artists that remind us of our first encounter with a genre that we come to love rather than to those that challenge our perceptions and engage or intellect. Our nostalgia has a way of blinding us to the accomplishments and import of contemporaries.

John Berkey was, unfortunately, often taken for granted by the majority of readers in our field. His spacecraft didn't look like modified V2s, his people weren't well-groomed models, his landscapes owed more to Monet than to the pulps. He was an artist that did a lot of high-profile work yet escaped the radar of many. Forget about winning a Hugo for Best artist: regardless of assertions otherwise, he was never even nominated...

But that was probably perfectly fine with John. A relatively shy and

neous characters from comics, tv shows, and movies—as well as all sorts of gallery pieces and Fine Art and designer toys (which are too goddamn cool for words) and one-of-a-kind dolls. If you want to find out where at least some of these great works might be lurking I suggest picking up a wide variety of magazines for starters, including *Amazing Figure Modeler*, *Toyfare*, *Hi Fructose*, *Giant Robot*, *Sculpture Review*, *ARTnews*, and *World Sculpture News*.

EDITORIAL

The single word that best summed up the newspaper business in 2008 was "dire." Every morning I'd check favorite websites (which, I admit shamefacedly was probably contributing to the problem) and there would be a headline titled "Newspaper Armageddon Watch" that would detail who was laying off staff and what papers were being sold and who was closing their doors for good. The magazine business didn't fare much better as an estimated 545 titles went belly-up in the U.S. last year (around 400 new ones started). But even though '08 was bad for magazine failures, 2007 was actually worse: Mediafinder counted 591 magazines that had ceased publication that year. The problem, of course, was linked to the drop in advertising spending (the life blood of a mass-market title) and disinterest from young consumers: the cover price, even when it's stiff, contributes relatively little to the bottom line. It takes from three to ten

copies sitting on the magazine rack to sell one—the rest are returned for credit as the next issue comes out—so subscriptions and ad revenues are what generates real profits. When both decline it is just a matter of time before the grim reaper knocks.

The genre's short-fiction magazines continued to struggle with dropping circulations and rising production costs. *Realms of Fantasy*—the field's only magazine with color art—abruptly folded (even though their circulation had actually increased) only to be purchased by Warren Lapine with the promise of resurrection by mid-'09. *Weird Tales* became more comfortable with their outré design direction and ran some attention-grabbing covers (including those by Viktor Koen and Jason Levesque). *The Magazine of F&SF* included some nice work by Vincent Di Fate, Maurizio Manzieri, Cory and Catska Ench, and Mark Evans while *Isaac Asimov's SF* and *Analog* featured some some excellent covers by David Hardy, George Krauter, Donato Giancola, Bob Eggleton, Mark Garlick, and Scott Grimando. *Interzone*, the U.K.'s premiere SF title, included some good paintings by Paul Drummond and Christopher Nurse.

As the year progressed, magazines as a whole tended to get thinner and thinner and original art began to disappear in an alarming degree. Perennial illustration favorites *Playboy* and *The New Yorker* continued to hold the line and featured new paintings (Olivia and Donato Giancola in the former, Peter de Sève and Barry Blitt in the latter) and cartoons—but both report-

ed struggles in this hard economy. And then, despite all the market worries, here came *Esquire* in October with the first battery-powered cover. Talk about balls! Cool!

My list of favorite artist-friendly publications was virtually unchanged from last year's and included Dan Zimmer's superlative *Illustration* (I encourage everyone to subscribe), *Communication Arts*, *Juxtapoz*, *Hi-Fructose*, *Print*, *Art Scene International*, *Airbrush Digest*, *Cinefex*, *SciFi* (soon to be by Syfy?) and *ImagineFX: Fantasy & Sci-Fi Digital Art* (the pages are literally packed with tips for artists).

INSTITUTIONAL

"Institutional" has always been *Spectrum's* catch-all category, featuring works that were created for exhibit announcements, self-promotion, package design, prints, corporate reports, and any number of other venues or uses that don't easily fit within our other categories.

Disaster struck Richard Solomon/Artists Representative on March 15th in New York City when a crane collapsed on their building, demolishing it. Fortunately no one was in the office at the time, but a number of paintings were destroyed, including works by John Jude Palencar, Brad Holland, Greg Manchess, and C.F. Payne.

It was interesting to watch as hands-on how-to workshops for artists—taught by other artists and not looking to sell attendees books or supplies or computer software—began to increase in popularity.

soft-spoken man, John Berkey didn't paint for accolades or recognition or honors, he painted because...he just loved to paint.

Born in 1932 in Edgley, North Dakota, Berkey knew that he was going to be an artist by age 15. He apprenticed at a variety of small advertising agencies to learn the ropes before taking a staff position with St. Paul's Brown & Bigelow calendar company in 1955. Eight years and 500 paintings later, John decided to become a freelancer and new clients greeted him with open arms: designers and art directors from Paramount Pictures and *Time* and Ballantine Books all vied for his remarkable talent. Utilizing an Impressionist's approach to his subjects, Berkey's histori-

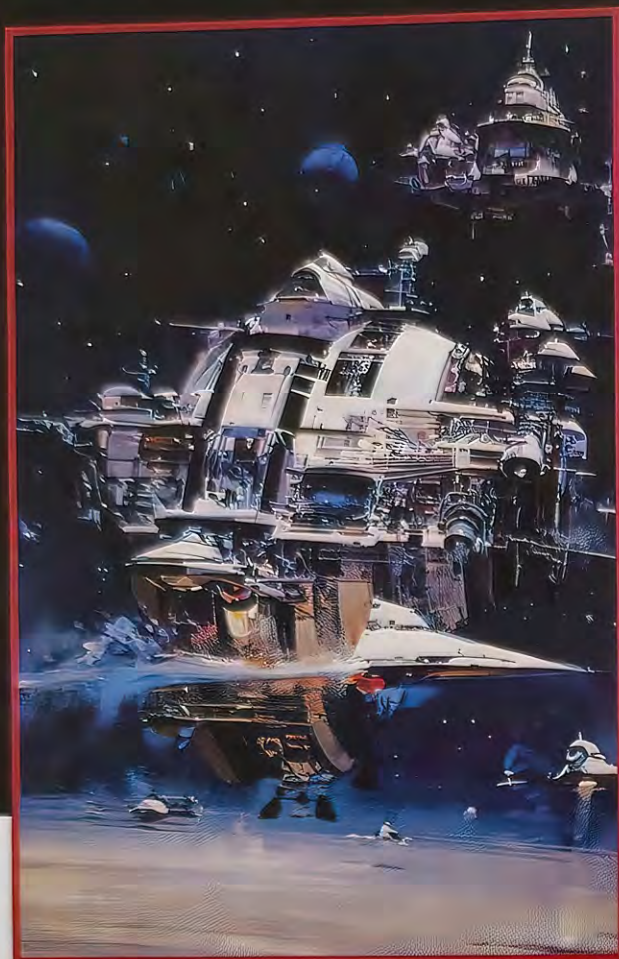
cal paintings had a sense of immediacy which placed the viewer in the middle of unfolding events, his portraits were both thoughtful and thought-provoking, his nudes eschewed the prurient and instead epitomized intimacy and grace, while his unconventional and majestic spacecraft influenced artists of all sensibilities.

Though the SF community didn't recognize Berkey's achievements with any honors, other organizations were more than happy to address the oversight. John was presented with the Spectrum Grand Master Award in 1999, was inducted into the Society of Illustrators Hall of Fame in 2004, and was selected as the *Exposé 5* Grand Master in 2007; a

pair of exceptional books featuring his art were published in his lifetime (*Painted Space* edited by Michael



Friedlander in 1991 and *The Art of John Berkey* edited by Jane Frank in 2003), but it's not the awards and not the collections that John will be remembered for. Rather it's the cumulative impact of his *imagination*, of a unique vision, that will resonate in the years to come; John's influence will continue to be powerfully felt within the field and without. There is a timelessness to Berkey's work, a freshness and vibrancy that will continue to speak to new audiences for many years to come. John may no longer be with us, but his art will live on—not as artifacts of nostalgia, but as compelling celebrations of an unmatched imagination. No artist could ask for a better memorial. †



Massive Black's "Revelations" seminar took place in Seattle in January and drew a mass of enthusiastic students; Rebecca Guay's Illustration Master Class was held in Amherst in June and was such a success that it looked like it would become an annual teaching opportunity; and we joined with Tor.com to sponsor painting demonstrations by Jon Foster, Greg Manchess, Rick Berry, and Stephan Martiniere at the San Diego Comic-Con and the resulting crowds caused neighboring exhibitors to give us the stink eye.

Bob Self hosted the second annual Baby Tattooville, in which 50 attendees got to hob-nob with a select group of guest artists, including Shag, Glenn Barr, and Michael Whelan. A number of illustrators attended Patrick and Jeanne Wilshire's IlluxCon (a small collector-focused confab in Altoona, PA) to sell originals and prints.

A few of the art calendars I saw and liked in '08 included *Pirates* by Don Maitz, *Dragons* by Ciruelo, *The Art of Luis Royo*, *Juxtapoz* (which featured the art of Robert Williams), and *Women of Enchantment* by Kinuko Y. Craft, and *Boris Vallejo's & Julie Bell's Fantasy Calendar*. We brokered a *Spectrum 2009* calendar for Andrews McMeel and divided all of the proceeds equally between the twelve artists.

Most artists sell prints of one sort themselves these days; Flesk Publications was one of the few publishers that offered a new print in '08, an action-filled Xenozoic scene by the gifted Mark Schultz.

If you live in any fair-sized city it's a safe bet that there

were a host of group and single artist gallery shows spread throughout the year. "First Friday" is the monthly event in K.C. that attracts people to the city's Freight House Arts District, where scores of galleries welcome visitors (and dispense free booze!). A mere handful of the shows in other cities that attracted patrons included "Illuminate," featuring Mia Araujo, Robert Bellm, and Angelique Houtkamp at the Corey Helford Gallery in Culver City; Skot Olsen's "Architeuthis" at The Shooting Gallery in San Francisco; "Retinal Delights: The Juxtapoz Factor" group show at the Laguna Art Museum; and "Royals & Crocodiles" spotlighting Erik Siador and "Emroca" Flores at the L.A.'s ThinkSpace.

R E Q U I E M

In 2008 we noted the passing of these friends and talented creators:

Fuji Akatsuka [b 1935] manga artist
Wes Alexander [b 1966] cartoonist
Sergio Angeletti [b 1952] artist
Ed Arno [b 1916] cartoonist
Gus Arriola [b 1917] cartoonist
Jack Barrett [b 1929] artist
Pauline Paynes [b 1922] illustrator
James Bearcloud [1949] photographer
John Berkey [b 1932] illustrator
Bob Bierman [b 1921] cartoonist
Barbara Bradley [b 1927] illustrator
Donald Brautigan [b 1946] illustrator

Edd Cartier [b 1914] illustrator
José Casanovas Sr [b 1934] comics artist
Mel Casson [b 1920] cartoonist
Jim Cawthorn [b 1930] illustrator
Anne Cleveland [b 1916] cartoonist
Mario DeMarco [b 1921] illustrator
Boris E. Fimovich [b 1900] cartoonist
Will Elder [b 1925] comic artist
William Ellis Green [b 1925] cartoonist
Brian Hara [b 1945] cartoonist
Hawley Harris [b 1931] cartoonist
Walt Howarth [b 1928] illustrator
Carolyn Jagodits [b ?] cartoonist
Jack Kamen [b 1920] comic artist
Charles E. Kavenagh [b 1925] artist
Alton Kelley [b 1931] artist
Ted Key [b 1912] cartoonist
John James Knudsen [b 1922] cartoonist
Gérard Lauzier [b 1932] artist
Ray Lowry [b 1944] cartoonist
Maurice Marechal [b 1922] cartoonist
Carlos Meglia [b 1957] illustrator
Phil Meigh [b 1926] cartoonist
Bill Melendez [b 1917] animator
Ardeshir Mohassess [b 1938] artist
Jim Mooney [b 1919] comic artist
Bettie Page [b 1923] model
Franco Paludetti [b 1924] comic artist
Guy Peellaert [b 1934] artist
Stéphane Peru [b 1982] comic artist
Robert Rauschenberg [b 1926] artist
Dave Stevens [b 1955] artist
Robert Testu [b 1913] cartoonist
Michael Turner [b 1971] comic artist
Mike Western [b 1925] comic artist
Steve Whitaker [b 1955] artist
Stan Winston [b 1946] SPFX creator †



The **S**how

"Grand Central" — Call For Entries poster by Peter de Sève

A D V E R T I S I N G
Gold Award



artist: Ryohei Hase
client: FIGHTSTAR – Raw Power Management **title: Go Forward and Forward** **size: 28"x10"** **medium: Digital**

A D V E R T I S I N G
Silver Award



artist: **Yuko Shimizu**
art director: Andrew Cook client: Microsoft UltimatePC title: Little Polka Dots and Other Stories
size: 22"x30" medium: Ink drawing with digital color

1

artist: Matt Cavotta
client: Thanatopsis Records
title: Chaosface
medium: Digital size: 13"x13"

2

artist: René Milot
art director: Jonathan Nicol
client: Cirque du Soleil_Criss Angel
title: Criss Angel: screaming rabbit
medium: Digital size: 36"x72"

3

artist: Adam Bray
art director: Dan Kamf
client: Rival Game Studios
title: Kensei
medium: Digital size: 12"x15"

4

artist: Andy Park
art director: Stig Asmussen
client: Sony Computer Entertainment
title: God of War III [Game Informer cover]
medium: Digital size: 14"x17"





God of War™ is a registered trademark of Sony Computer Entertainment America Inc. © 2009 Sony Computer Entertainment America Inc.



Copyright © 2008 Universal Studios. Hellboy and all related characters copyright and ™ Mike Mignola.

artist: Dan Dos Santos
client: Crew Creative title: Hellboy II medium: Mixed size: 28"x40"



artist: Daren Bader

art director: Jessica Cardinale client: Hamagami/Carroll, Inc. title: Age of Reckoning size: 32"x32" medium: Digital



artist: Stephan Martinieri

art director: Dennis Beloff client: Interactive-Retail Solutions title: Machiavelli Luxury Boutiques medium: Digital

1

artist: Dan Seagrave*art director:* Dan Seagrave*client:* Pulverised Records*medium:* Acrylic*size:* 15"x15"

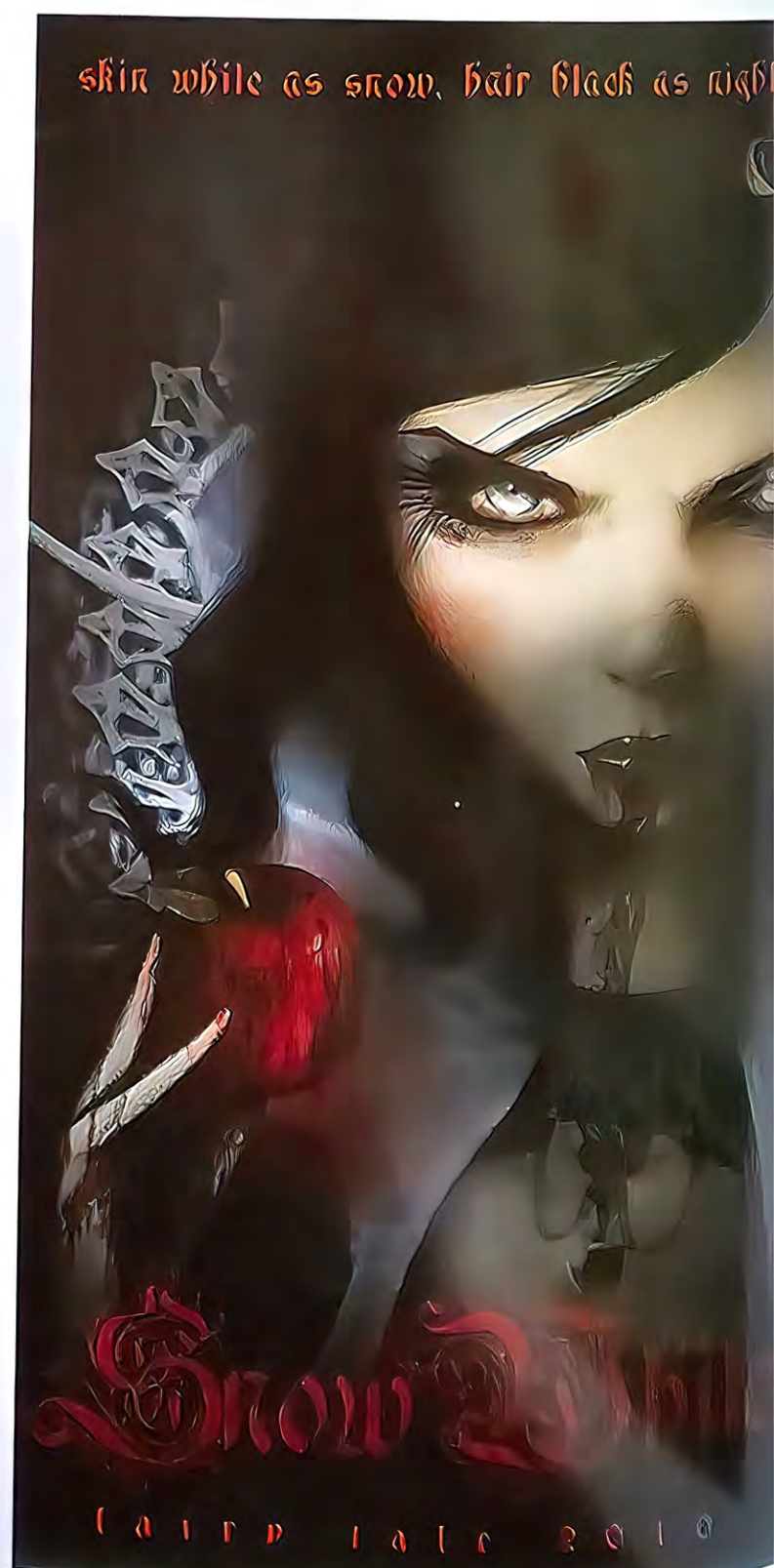
2

artist: Mark Covell*client:* Copro Nason Gallery*title:* Sweet As Ether*medium:* Oil*size:* 12"x20"

3

artist: Joe Jing*art director:* John Kleber*designer:* Joe Jing*client:* Sierra Entertainment*title:* Snow White*medium:* Photoshop*size:* 20"x40"

4

artist: Chris Buzelli*art director:* Alexander Lagoet*client:* Tropen Museum/
Satchi & Satchi*title:* Ghana Coffin for Fisherman*medium:* Oil*size:* 18"x24"



1

artist: David Dorman*art director:* David Pearson*designer:* David Dorman*client:* Wienslen Brothers Ent.*title:* Arthur and the Invisibles*medium:* Mixed*size:* 16"x30"

2

artist: Frank Grau*art director:* David Glanzer*designer:* Frank Grau*client:* Comic-Con International*medium:* Ink/digital*size:* 8 1/2"x7"

3

artist: Greg Spalenka
& Romie Shrestha*client:* Project Peace On Earth*title:* Peace Has Begun*medium:* Mixed/digital*size:* 24"x36"

4

artist: Dorian Iten*art director:* Christoph Schiess*designer:* Dorian Iten*client:* Metzgerlehner Worldwide Partners*title:* Puonak Audéo 1*medium:* Photoshop/Illustrator

5

artist: Lee Moyer*art director:* Sarah Jane Hardy*designer:* Lee Moyer*client:* Northwest Children's Theater*title:* Hansel & Gretel*medium:* Digital*size:* 12"x16"

6

artist: Jerrell Conner*title:* "Bloodlines" A*medium:* Mixed*size:* 4"x6"

2



3



4



5



6





artist: Luis Diaz

art director: Anais Thomassian client: Corel Corporation title: Fish Circus medium: Painter size: 28"x12 1/2"



artist: Yuko Shimizu

art director: Andrew Cook client: Microsoft UltimatePC title: Little Red Polka Dots and Other Stories medium: Ink/digital color size: 30"x22"



artist: Andrew Jones

art director: Josie Schimke client: Black Rocks Art Foundation title: Autumnal Dancer medium: Painter X



artist: Adam Hughes
art director: Ron Boyd client: Silver Snail Comics title: That New Robot Smell medium: Mixed/digital color size: 61/2"x10"



artist: Kan Muffic
client: NCSOft Europe title: Armada medium: Digital



artist: Adam Hughes
art director: Mark Chiarello client: DC Comics title: Women of DCU medium: Mixed/digital color size: 40 $\frac{1}{2}$ "x20 $\frac{1}{2}$ "



artist: Donald Caron

client: Les Productions En Pleine Face title: Cul-de-Sac [film poster] medium: Digital



artist: Jeff Wack

art director: Jorge Calleja, Barney Hobson designer: Weiden/Kennedy Amsterdam client: Coca-Cola title: A Little Lift... medium: Digital size: 24"x35"

B O O K
Gold Award



artist: **Petar Meseldžija**
client: Zmaj, Novi Sad title: The Legend of Steel Bashaw 4 size: 30 $\frac{1}{4}$ "x27 $\frac{1}{2}$ " medium: Oil

B O O K
Silver Award



artist: Jean-Baptiste Monge

art director: Jean-Baptiste Monge client: Au Bord des Continents... title: Dunlee Darnan medium: Watercolor size: 11⁷/₁₆" x 17⁵/₈"

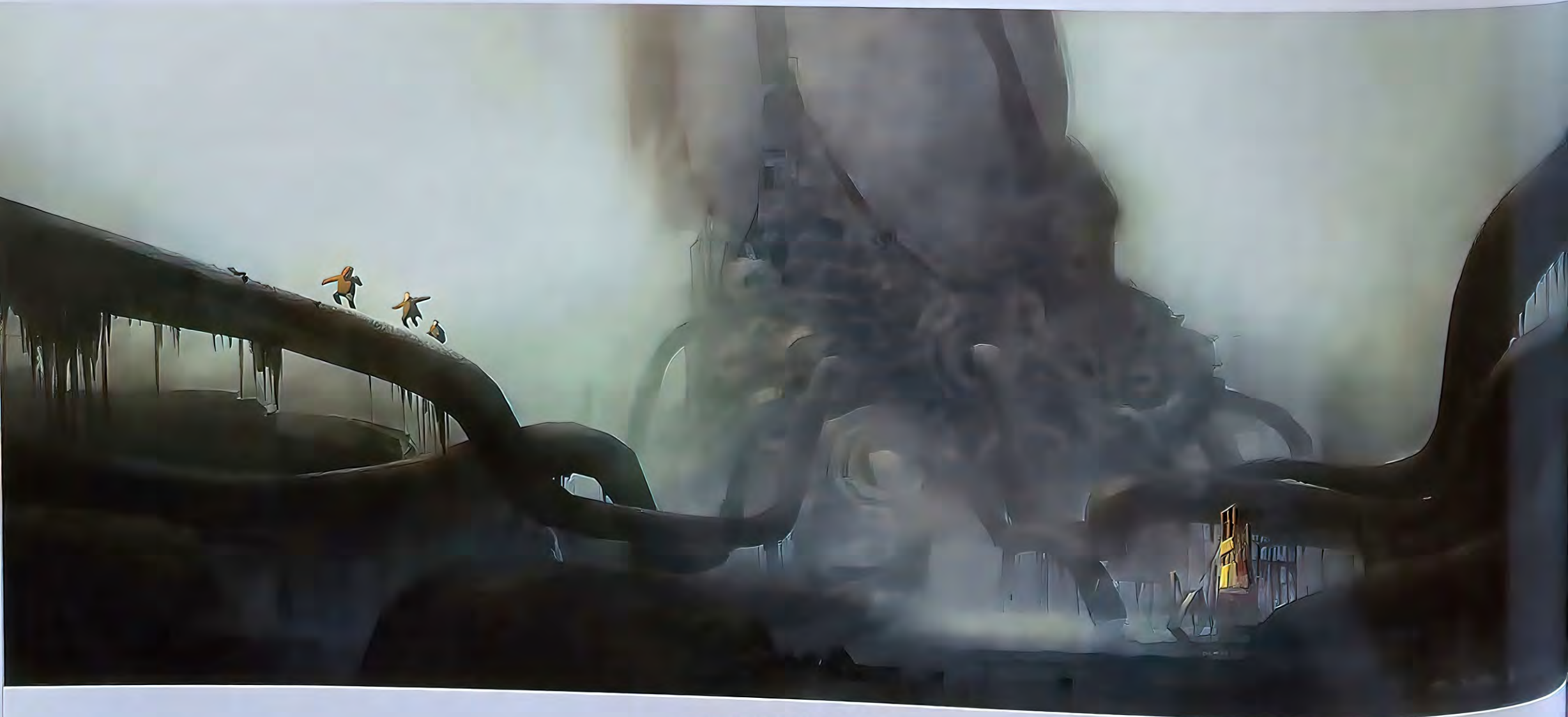
1 artist: Stephan Martinieri*art director: Lou Anders**client: Pyr title: Desolation Road**medium: Digital***2 artist: Jim Burns***art director: Claire Ward**client: Transworld Publishers title: The Third God**medium: Digital***3 artist: Stephan Martinieri***art director: Irene Gallo**client: Tor Books title: The Price of Spring**medium: Digital***4 artist: Stephan Martinieri***art director: Nick May**client: Orion Books title: Ace of Skulls**medium: Digital*





artist: Petar Meseldžija

client: Zmaj, Novi Sad title: The Legend of Steel Bashaw 15 medium: Oil size: 30¹/₄"x27¹/₂"



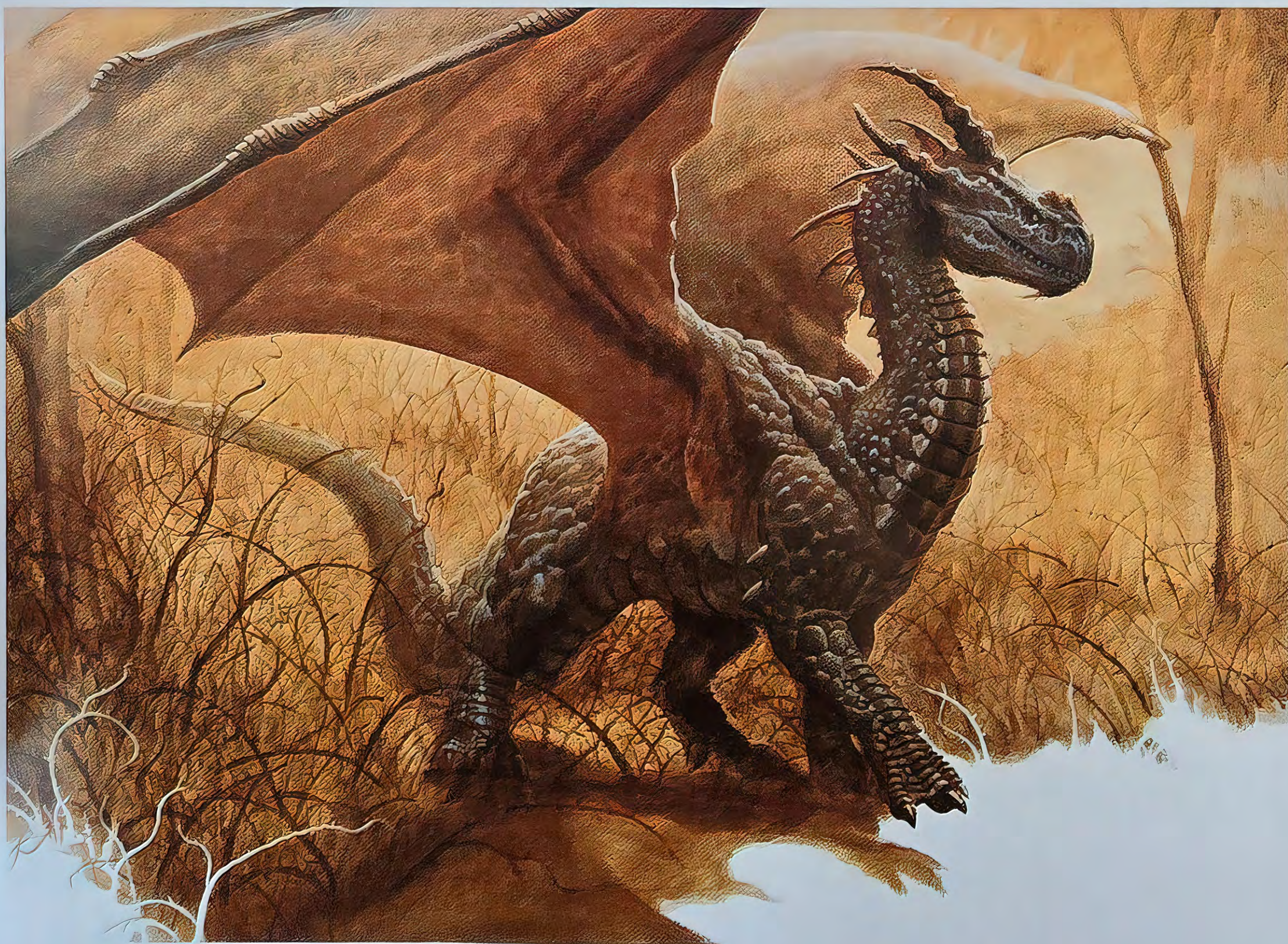
artist: Ritche Sacilioc

title: Playground medium: Digital



artist: Matt Stewart

art director: Irene Gallo client: Tor Books title: Valley of Shadows medium: Oil on paper on masonite size: 44 1/2"x20"



artist: Lars Grant-West

art director: Mari Kolkowsky client: Wizards of the Coast title: Iron Dragon medium: Oil on canvas size: 16"x12"

1 artist: John Picacio

art director: David Stevenson
client: Ballantine/Del Rey
title: Elric: The Sleeping Sorceress
medium: Mixed/digital
size: 12"x17"

2 artist: Brom

art director: Brom
client: Eos
title: Lady Modron
medium: Oil

3 artist: Joe Jusko

art director: Joe Jusko
client: Hermes Press
title: Conan the Barbarian
medium: Acrylic
size: 15"x21"

4 artist: Brom

art director: Arnie Fenner
client: Underwood Books
title: Amra
medium: Oil

1



2



3





1 artist: Iain McCaig
client: Palace Press/Insight Editions
title: Shadowline [back cover]
medium: Traditional/digital

2 artist: Omar Rayyan
art director: Tim Szczesuil
client: NESFA Press
title: Magic Mirrors
medium: Watercolor *size:* 11"x14"

3 artist: Woodrow J. Hinton III
art director: Craig S. Grant
client: White Wolf Publishing
title: Toys in the Attic
medium: Mixed/digital *size:* 11"x15"

4 artist: Iain McCaig
client: Palace Press/Insight Editions
title: Shadowline [front cover]
medium: Traditional/digital

1



2



3







artist: John Jude Palencar

art director: Irene Gallo client: Tor Books title: Hidden World medium: Acrylic size: 27"x23"



artist: Ritche Sacilioc

art director: Mike Jolley title: The Messenger medium: Digital



artist: Scott M. Fischer
 designer: Irene Gallo client: Tor Books title: An Evil Guest medium: Digital



artist: Severine Pineaux
 art director: Severine Pineaux client: Tournon Ed title: Tinie Cricket – Ysambre medium: Watercolor size: 15³/₄"x12¹/₄"

1 artist: Agata Kawa

art director: Chun-Liang Yeh

client: HougFei Editions

title: The Sleep

medium: Digital size: 7³/₄"x9³/₄"

2 artist: Lisa L. Cyr

art director: Lisa L. Cyr

client: North Light Books

title: The Courageous

medium: Acrylic, oil, collage & assemblage
on canvas over masonite & board

with wooden framework

size: 19"x30³/₄"x2¹/₂"

3 artist: Tomar Hanuka

art director: Irene Gallo

client: Tor Books

title: The Darker Mask

medium: Digital

4 artist: Sam Weber

art director: Irene Gallo

client: Tor Books

title: Nine Gates

medium: Acrylic



2

3





1 *artist:* Jon Foster
art director: Irene Gallo
client: Tor Books
title: Dragon and Savior
medium: Digital *size:* 19"x23"

2 *artist:* Chris McGrath
art director: Seth Lerner
client: Tor Books
title: Red
medium: Digital

3 *artist:* Jin Hyung Kim
art director: Jin Hyung Kim
client: Sungandang
title: Steam Giant
medium: Digital

4 *artist:* Vance Kovacs
art director: Dave Stevenson
client: Dabel Bothers/Del Rey
title: The Hard Call
medium: Digital



1

2



3





1 artist: Travis A. Louie*art director: Dice Tsutsumi**client: Totoro Forest Project title: Uncle Walter of Forest
medium: Acrylic on board size: 8"x10"***2 artist: Adam Rex***client: Harcourt title: Garlic Bread? Bluhl
medium: Digital size: 4"x7"***3 artist: Bobby Chiu***art director: www.imaginismstudios.com**client: Totoro Forest Project title: Twins
medium: Digital***4 artist: Kei Acedera***art director: www.imaginismstudios.com**client: Totoro Forest Project title: Enoki, Forest Song
medium: Gouache size: 11"x14"*

2



3







artist: Todd Lockwood

art director: Matt Adelsperger client: Wizards of the Coast title: The Ghost King medium: Digital size: 21"x15"



artist: Alex Alice

art director: Olivier Souillé client: Galerie Daniel Mazhen title: Jörmungand medium: Oil on canvas



artist: Todd Lockwood

art director: Matt Adelsperger client: Wizards of the Coast title: The Pirate King medium: Digital size: 21"x15"



artist: Raymond Swanland

art director: Matt Adelsperger client: Wizards of the Coast title: Dragon War medium: Digital

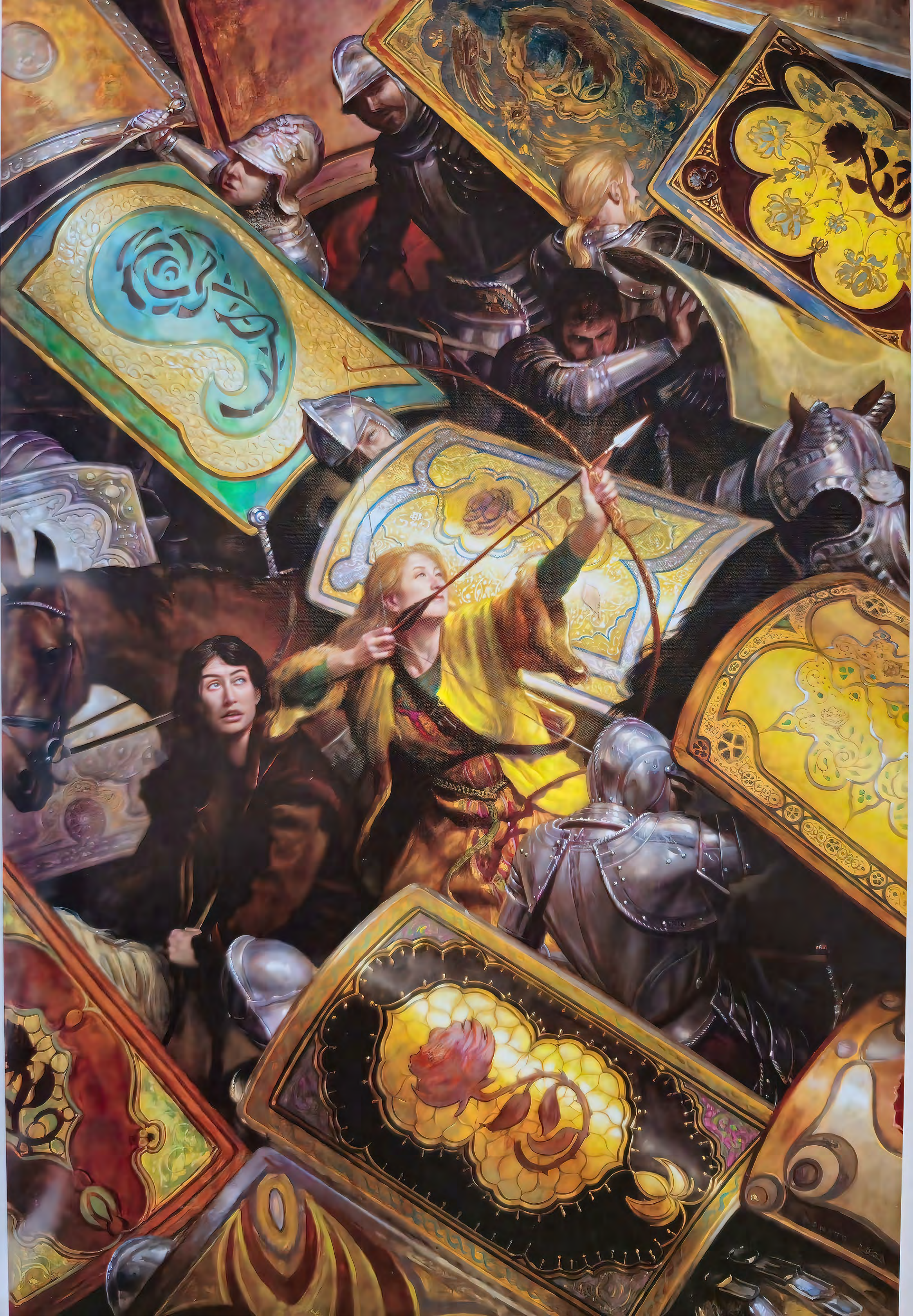
1 artist: Eric Orchard
client: Totoro Forest Project
title: Guardian of Autumn
medium: Pencil size: 18"x20"

2 artist: Ciruelo
client: DAC Editions
title: Bolt
medium: Oil size: 20"x27"

3 artist: Chris McGrath
art director: Lou Anders
client: Pyre Books title: Midwinter
medium: Digital

4 artist: Donato Giancola
art director: Irene Gallo
client: Tor Books title: Archer of the Rose
medium: Oil on panel



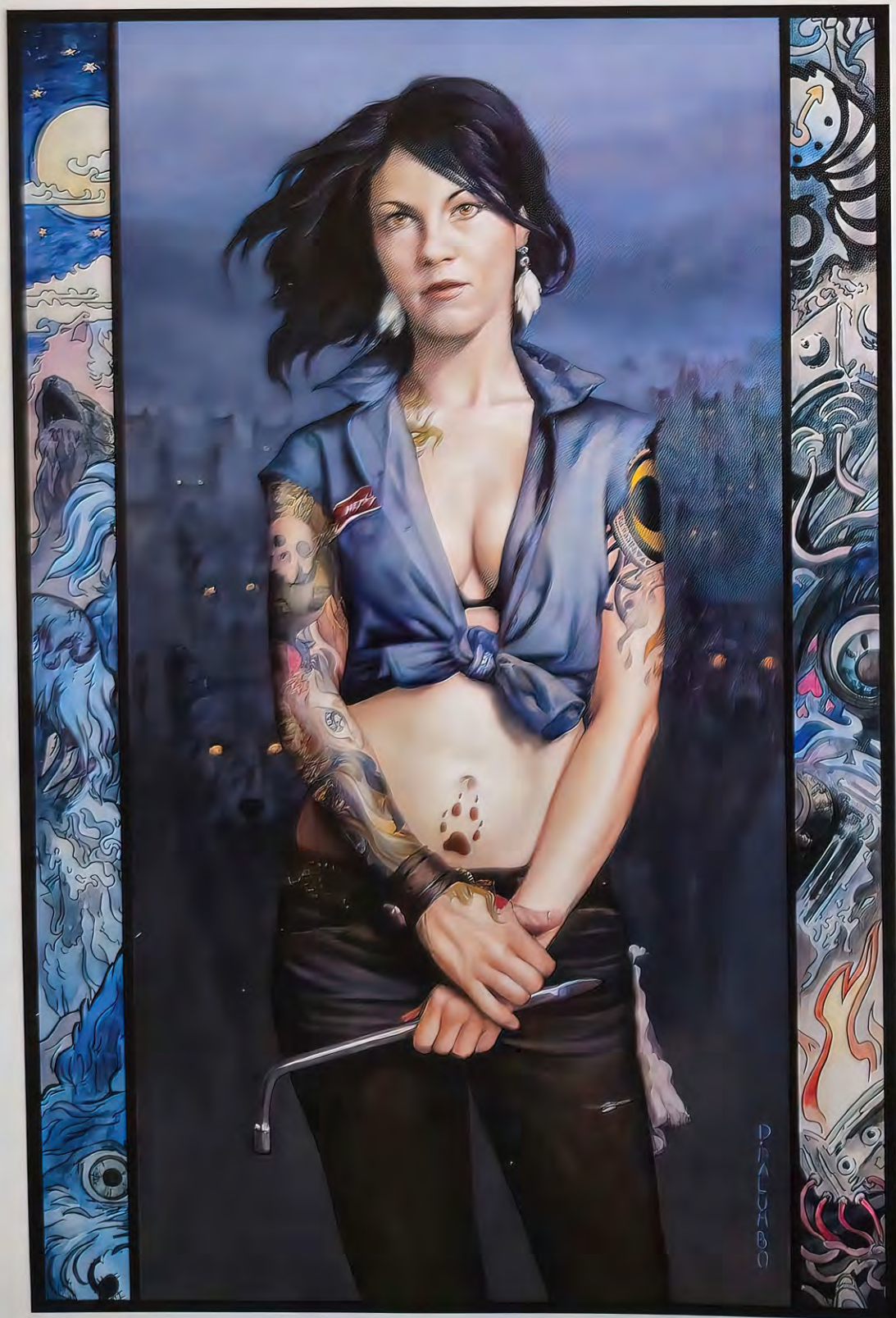


1 *artist:* E.M. Gist
art director: Kevin Siembieda
client: Palladium Books
title: Dead Reign
medium: Oil on hard board
size: 24"x36"

2 *artist:* David Palumbo
art director: Matthew Kalamidas
client: Science Fiction Book Club
title: Prey for Mercy
medium: Oil and liquid acrylic
size: 12"x18"

3 *artist:* Dan Dos Santos
art director: Irene Gallo
client: Tor Books
title: Green
medium: Oil
size: 16"x20"

4 *artist:* Dan Dos Santos
art director: Judith Murello
client: Ace Books
title: Bone Crossed
medium: Oil
size: 16"x26"





1 artist: Gene Mollica

art director: Dave Stevenson

client: Ballantine/Del Rey

title: A Woman Worth Ten Coppers

medium: Digital

size: 11"x14"

2 artist: Raymond Swanland

art director: Irene Gallo

client: Tor Books

title: Books of Glittering Stone

medium: Digital

3 artist: Howard Lyon

art director: Jon Schindehette

client: Wizards of the Coast

title: Ancestral Path

medium: Digital

size: 9⁷/₈"x14"

4 artist: Scott Altmann

art director: Christina Quintero

client: Penguin Group USA/Grosset & Dunlap

title: The Mysterious Mr. Spines: Flight

medium: Oil/digital

size: 30"x40"







artist: Andrew Jones

designer: Matt Adelsperger client: Wizards of the Coast title: Heaven's Bones medium: Digital



artist: John Jude Palencar
art director: Irene Gallo client: Tor Books title: The Mystery of Grace medium: Acrylic size: 29³/₄"x27¹/₄"

1 artist: Chris Ayers*client: Design Studio Press**title: Stuck**medium: Pen, marker, colored pencil**size: 5"x5"***2 artist: Chris Ayers***client: Design Studio Press**title: Steamed**medium: Digital**size: 6 1/2"x8"***3 artist: Robh Ruppel***client: Design Studio Press**title: Otto**medium: Digital**size: 9"x12"***4 artist: Craig Phillips***art director: Elizabeth Phillips**client: Penguin Books**title: The Missing Link**medium: Pencil/digital**size: 8"x11"*

1

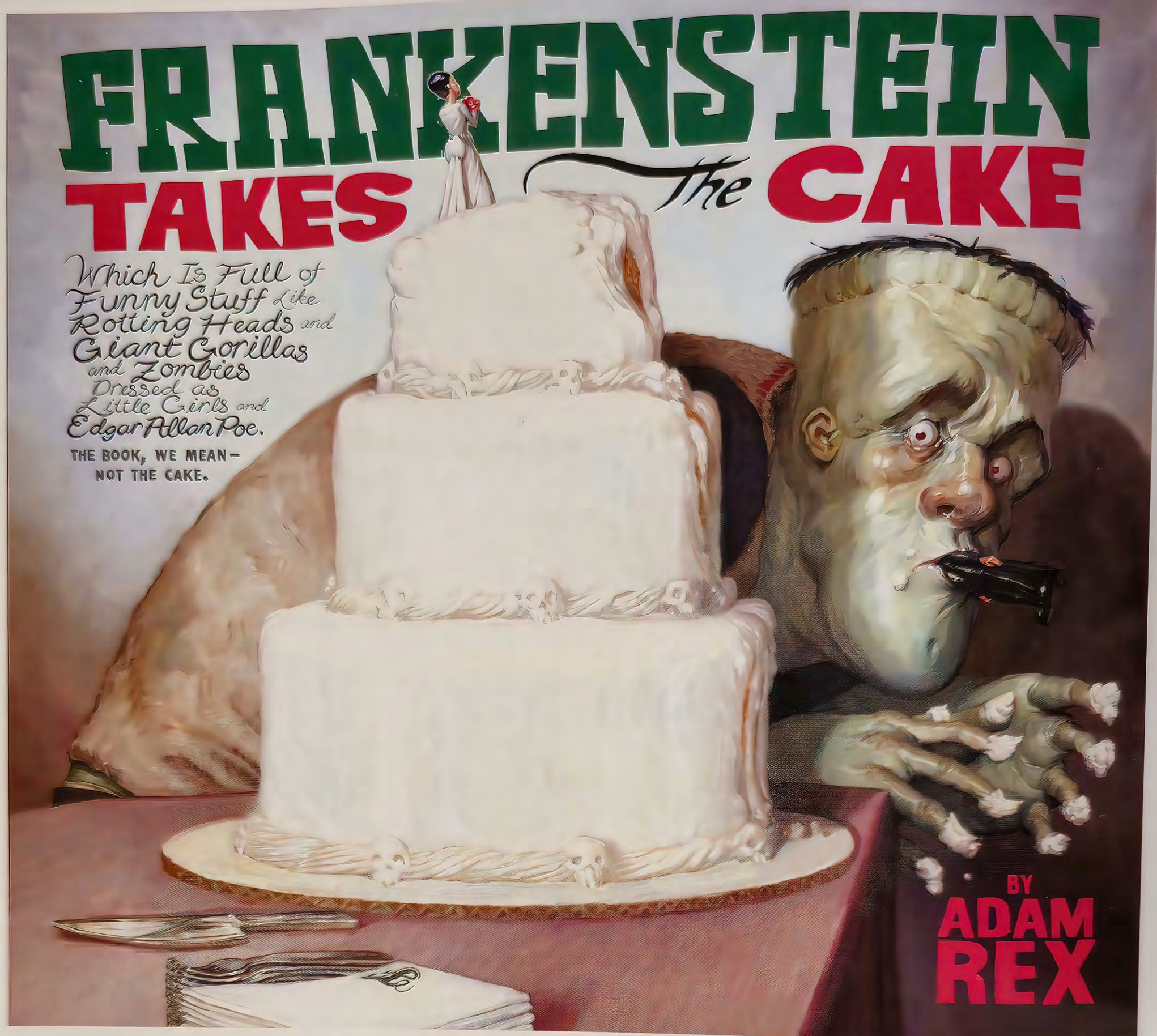
2



3







artist: Adam Rex

client: Harcourt title: Frankenstein Takes the Cake medium: Oil/digital size: 22"x20"



artist: Jonny Duddle

art director: Mike Jolley client: Templar Publishing title: Treasure Hunting!! medium: Digital



artist: Francis Vallejo

art director: Dice Tsutsumi client: Totoro Forest Project title: Super Load medium: Ink, gouache, zip-a-tone size: 22"x18"



artist: José Emroca Flores

client: I am 8-Bit title: I Thought I Came to Plumb medium: Oil on wood size: 40"x25"

1 artist: Cory & Catska Ench

art director: Linda McCarthy
 client: Penguin Books
 title: Chalice
 medium: Oil on canvas
 size: 20"x20"

2 artist: Jody A. Lee

art director: Sheila Gilbert
 designer: George Long
 client: DAW Books
 title: The Hidden City
 medium: Oil
 size: 19"x23"

3 artist: Raven Mimura

art director: Stacy Longstreet
 client: Wizards of the Coast
 title: Lich Beholder
 medium: Digital

4 artist: Tom Kidd

art director: Bill Schafer
 client: Subterranean Press
 title: Stonefather
 medium: Oil
 size: 30"x40"







artist: Michael Komark

client: Subterranean Press title: Gardens of the Moon medium: Digital



artist: Michael Komark

art director: Stacy Longstreet client: Wizards of the Coast title: Zithiruun medium: Digital



artist: Donato Giancola

art director: Judy Murello client: Berkley Publishing title: Fortune and Fate medium: Oil on panel size: 24"x20"



artist: Georg Huber

art director: Georg Huber client: Haus 21 Art Books title: Tree of Life medium: Acrylic on canvas size: 31"x23"

1 artist: E.M. Gist

art director: Matt Adelsperger

client: Wizards of the Coast

title: Fanged Crown

medium: Oil on hard board

size: 22"x22"

2 artist: Wayne Reynolds

art director: Mari Kolkowsky

client: Wizards of the Coast

title: Dungeon Master's Guide

medium: Acrylic

size: 9"x12"

3 artist: Douglas Smith

art director: Richard Aquan

client: HarperCollins

title: A Lion Among Men

medium: Scratchboard

4 artist: Jesper Ejsing

art director: Christian Petersen

client: Fantasy Flight Games

title: Sword of Frost

medium: Acrylic

size: 15 1/2"x19 1/2"







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artist: **Gregory Manchess**

art director: Gregory Manchess designer: Kirk Smith client: Lucasfilm Ltd. title: C3PO medium: Oil size: 20"x20"



artist: **Bob Eggleton**

designer: Desert Isle Design client: Subterranean Press title: Project Moon Base medium: Oil size: 30"x20"



artist: Rick Berry

art director: Alan Dingman client: Simon & Schuster title: Star Trek: Wounds medium: Charcoal/digital

1 artist: Greg Swearingen*art director: Anne Diebel**client: Egmont**title: Candle Man**medium: Mixed**size: 6"x5"***2 artist: William Stout***art director: William Stout**designer: William Stout**client: Comic-Con International**title: Farewell, Dave**medium: Ink & zip-a-tone on board**size: 12"x18"***3 artist: Petar Meseldžija***client: Zmaj, Novi Sad**title: The Legend of Steel Bashaw 16**medium: Oil**size: 19 1/2"x27 1/2"***4 artist: Shaun Tan***art director: Wolfgang Bylsma**designer: Skye Ogden**client: Gestalt Publishing**title: Never Leave a Red Sock
on the Line**medium: Pastel crayon/digital**size: 13 3/4"x19 1/2"*

1

2



To the Missing Man ~ my brother Dave Stevens, with eternal love & the utmost respect.

3





1 artist: Vince Natale

art director: Vince Natale

client: Bloodletting Press

title: The Nocturne

medium: Oil

size: 15"x20"

2 artist: Patrick Arrasmith

art director: William K. Schafer

client: Subterranean Press

title: Seven For a Secret

medium: Scratchboard/digital color

size: 9"x13"

3 artist: Dave Seeley

art director: Christian Dunn

client: Games Workshop

title: War Machine

medium: Oil/digital

size: 30"x45"

4 artist: Dave Seeley

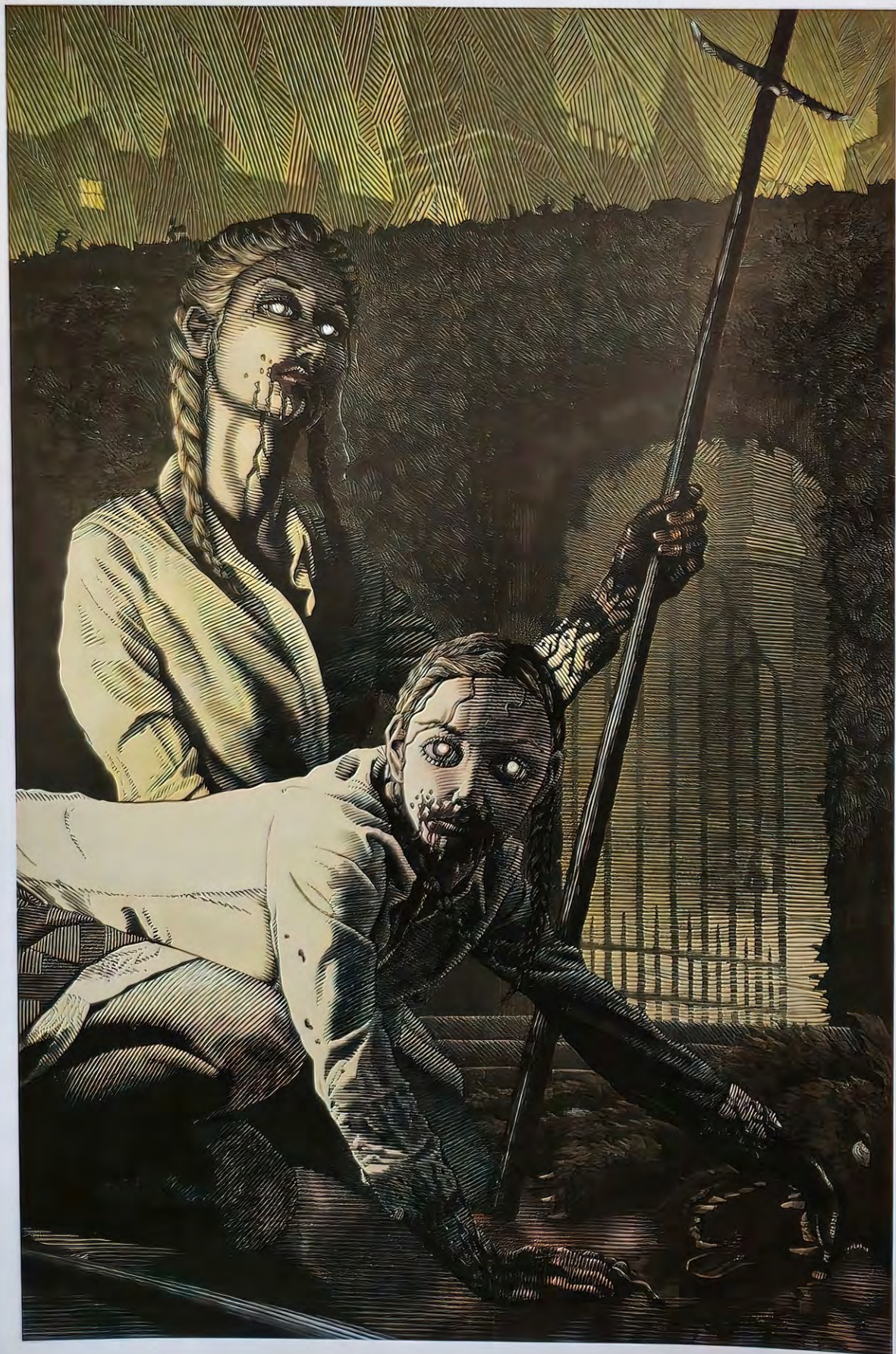
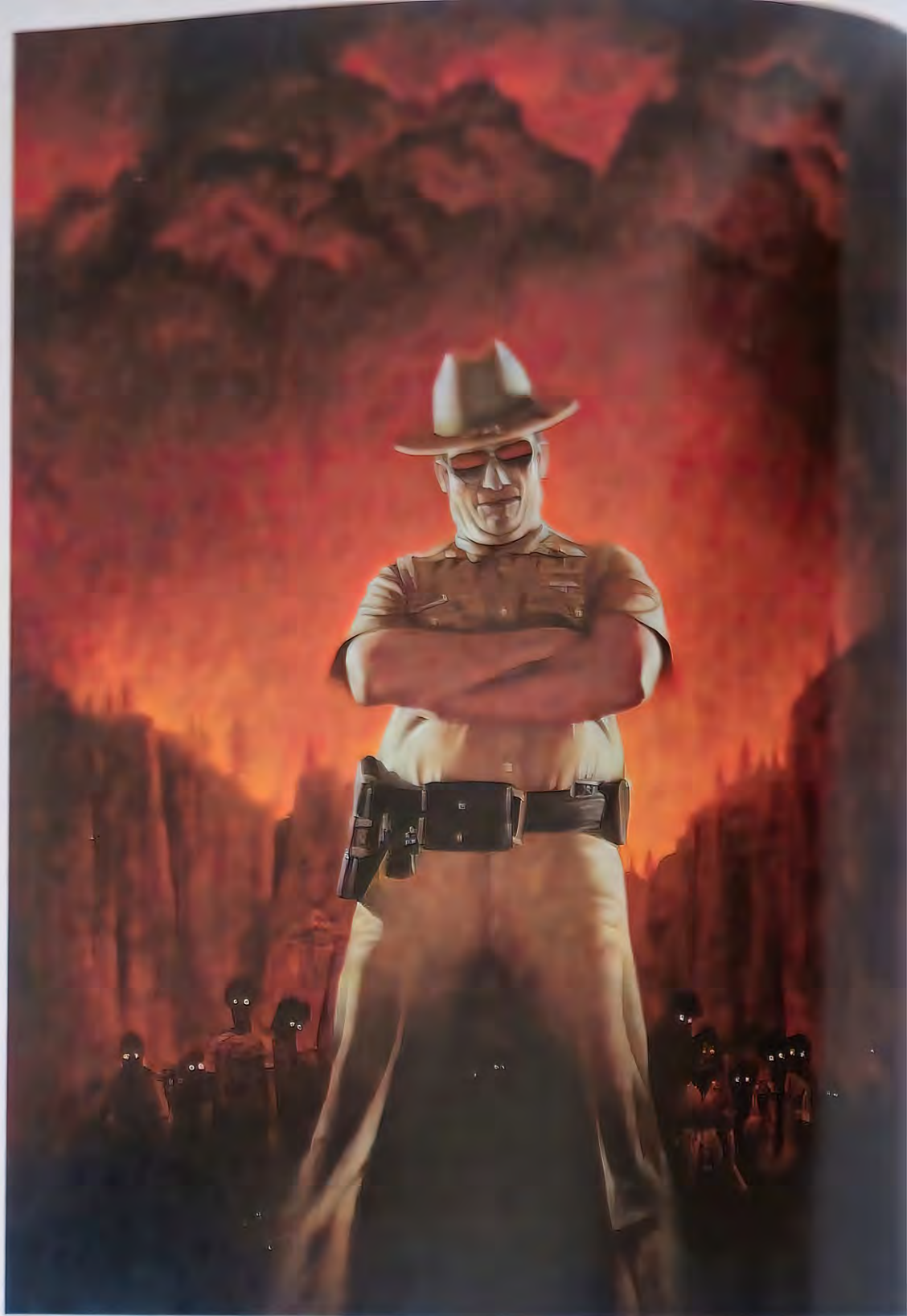
art director: Matthew Kalamidas

client: Sci-Fi Book Club

title: Virga 1.2

medium: Oil/digital

size: 30"x45"





Givley



artist: **Cris Ortega**

art director: Cris Ortega client: Norma Editorial title: White Queen
medium: Digital size: 20"x25"



artist: **Michael Komark**

art director: Irene Gallo client: Tor Books title: Busted Flush
medium: Digital



artist: **Stephen Player**

art director: Liz Laczynska client: Random House title: Drome Attack medium: Watercolor size: 16"x12"



artist: David Dorman

art director: Charlie Athanas, Denise Dorman client: The Devil's Candy Story title: Damali Richards: Entangled
medium: Oil/acrylic size: 14"x20"

1

artist: John Jude Palencar*art director:* Irene Gallo*client:* Tor Books*title:* Not Flesh Nor Feathers*medium:* Acrylic*size:* 27"x23"

2

artist: Miss Mindy*art director:* Robert Self*client:* Baby Tattoo Books*title:* Honnie*medium:* Acrylic on wood*size:* 10"x15"

3

artist: Michael Wm. Kaluta*art director:* Irene Gallo*client:* Tor Books*title:* Traitor's Gate*medium:* Ink & watercolor

4

artist: Gregory Manchess*art director:* Lia Ribacchi*client:* Dark Horse Publishing*title:* The Satan Factory*medium:* Oil*size:* 20"x36"

1

2



3







artist: Jon Foster
art director: Chris Stengel client: Scholastic, Inc. title: Lyonesse medium: Digital



artist: Jon Foster

art director: William Schafer client: Subterranean Press title: Moby Dick medium: Digital



artist: Vincent S. Proce

art director: Jon Schindehette client: Wizards of the Coast title: Draconimicon Battle medium: Digital



artist: Sally Wern Comport

art director: Rebekah Sell client: International Bible Society title: Jonah and the Whale



artist: Adam Hughes

art director: Jim Zubkavich client: Udon title: Street Fighter Tribute medium: Ink/digital color size: 9"x12"

C O M I C S
Gold Award



BUFFY THE VAMPIRE SLAYER™ & © 2008 by Twentieth Century Fox Film Corporation. All rights reserved. TM designates a trademark of Twentieth Century Fox Film Corporation.

artist: Jon Foster

art director: Scott Alley client: Dark Horse Comics title: Buffy the Vampire Slayer #14 medium: Digital

C O M I C S
Silver Award



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artist: Aleks Briclot
art director: Bill Roseman **client: Marvel Entertainment, Inc.** **title: Annihilation: Conquest #5** **medium: Digital**

1 artist: Mike Mayhew
art director: Nick Low
client: Marvel Comics
title: X-Men Origins: Jean Grey [page 19]
medium: Watercolor
size: 11"x17"

2 artist: Francis Tsai
client: Marvel Comics
title: Weapon X
medium: Digital
size: 11"x17"

3 artist: Steve Rude
designer: Steve Rude
client: Atlanta Dragon-Con
title: Valley of the Living Rocks
medium: Oil
size: 20"x30"

4 artist: Paolo Rivera
client: Marvel Comics
title: Mythos: Captain America [page 14]
medium: Acrylic and gouache
size: 11"x17"

1



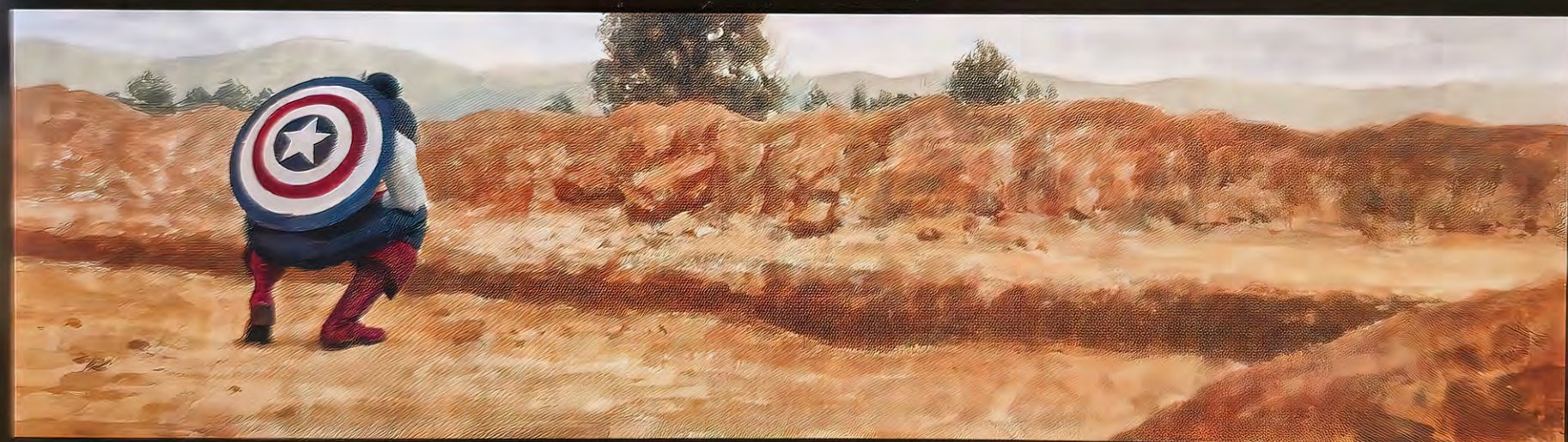
2



3



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1 artist: Frank Cho

art director: Frank Cho
designer: Frank Cho inker: Dave Stewart
client: Dark Horse Comics title: Conan #1
medium: Ink/digital color size: 14"x21"

2 artist: Dan Panosian

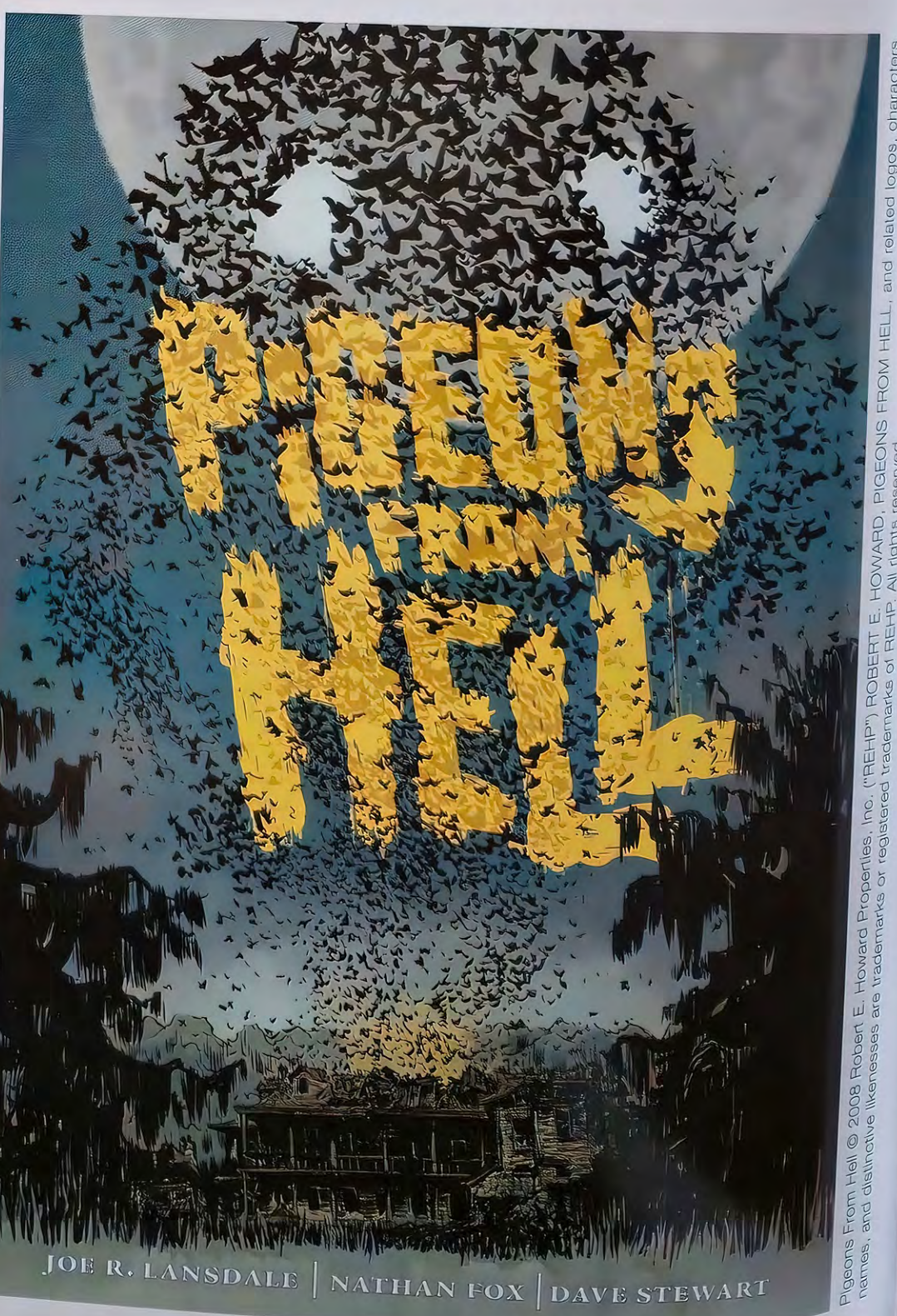
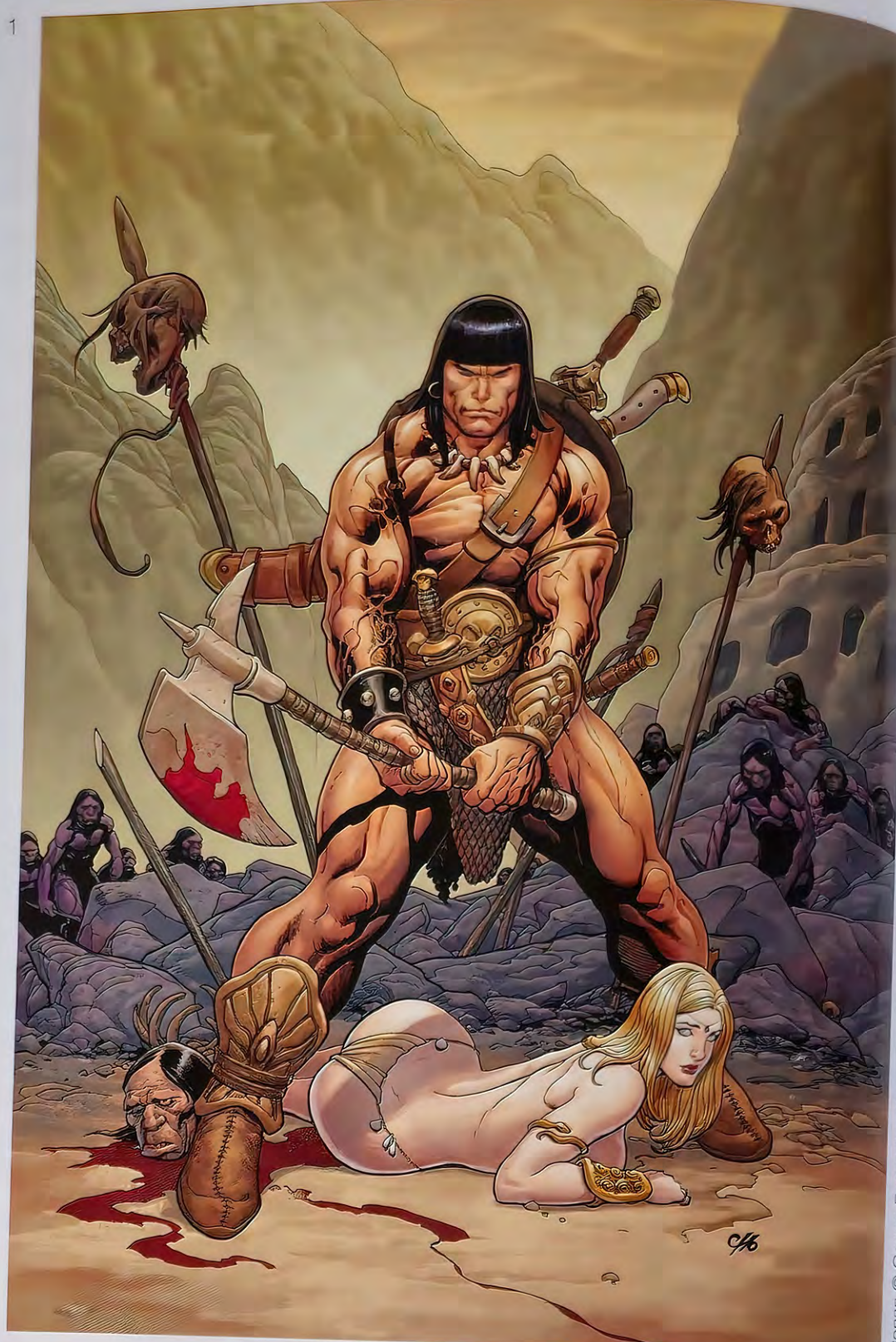
client: Dynamite Entertainment/Dynamic Forces
title: Red Sonja #27
medium: Pencil, ink, Photoshop size: 11"x17"

3 artist: Nathan Fox

art director: Philip Simon
client: Dark Horse Comics title: Pigeons From Hell #1
medium: Brush & ink, digital color size: 9"x12"

4 artist: Frank Cho

art director: Frank Cho
designer: Frank Cho inker: Dave Stewart
client: Dark Horse Comics title: Conan #2
medium: Ink/digital color size: 14"x21"





1 **artist:** Steve Mannion
art director: Frank Forte
client: Asylum Press
title: Fearless Dawn/The Bomb
medium: Brush & ink/digital color *size:* 6³/₄"x10¹/₂"

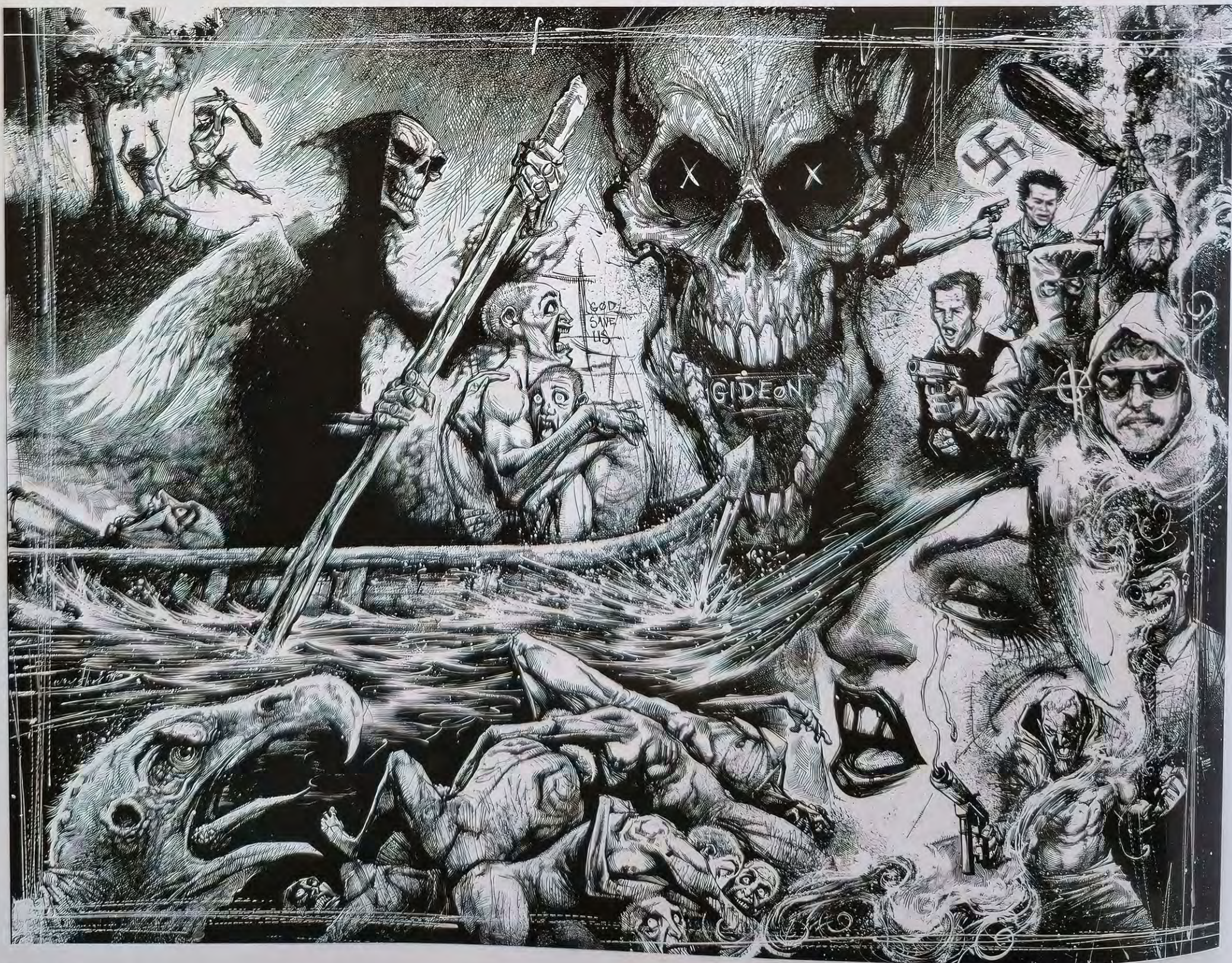
2 **artist:** Jonathan Wayshak
art director: Scott Peterson
client: Wildstorm Comics
title: Ferryman
medium: Ink *size:* 11"x17"

3 **artist:** Arthur Adams
client: Marvel Comics
title: Avengers Classics #12
medium: Pen & ink *size:* 15¹/₂"x20¹/₂"

4 **artist:** Philip Straub
client: Unity Entertainment/Utherworlds
title: The Clouding
medium: Digital *size:* 9"x12"

5 **artist:** David Hartman
client: Rob Zombie
title: Werewolf Women of the SS
medium: Mixed/digital color *size:* 10"x15"

6 **artist:** Aleksi Briclot
art director: Brian Haberlin, Tyler Jeffers
client: Todd MacFarlane Productions
title: Spawn: Architect of Fear
medium: Digital *size:* 8"x12"



3



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4



5



6



1 artist: Brandon Peterson
client: Marvel Comics *title:* X-Men: Quitting Time #1
medium: Pen & ink/digital color *size:* 7"x10 1/2"

2 artist: Glen Orbik
art director: Charles Hancock *designer:* Glen Orbik, Laurel Blechman
client: Penny-Farthing Press *title:* The Victorian: Act V
medium: Oil *size:* 15"x23"

3 artist: Glen Orbik
art director: Casey Heying *designer:* Glen Orbik, Laurel Blechman
client: Buymetoy.com *title:* The Oz/Wonderland Chronicles
medium: Oil *size:* 17"x25"

4 artist: Paolo Rivera
client: Marvel Comics *title:* Mythos: Captain America [pages 18-19]
medium: Acrylic, gouache *size:* 22"x17"

5 artist: Andy Ristaino
client: Slave Labor Graphics *title:* Tell Me a Story
medium: Pen & ink/Photoshop *size:* 20"x15"



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1 artist: Jeff Preston

art director: Shawna Gore designer: Jeff Preston
client: Dark Horse Comics title: Meet the Creepys
medium: Mixed size: 12"x19"

2 artist: Hoang Nguyen, Khari Evans, Kinsun Loh

art director: Hoang Nguyen
inker: Hoang Nguyen colorist: Kinsun Loh
client: Liquidbrush Productions title: Carbon Greys
medium: Pencil & ink/digital color size: 11"x17"

3 artist: Yuko Shimizu

art director: Karen Berger, Pornsak Pichetshots
client: DC Comics/Vertigo title: The Sandman: The Dream Hunters
medium: Ink/digital color size: 14 1/2"x22"

4 artist: Shelly Wan

art director: Sonny Liew
client: Image Comics title: Liquid City
medium: Digital size: 6 1/4"x10 1/2"



2



3







artist: Andrew Robinson

art director: Jeremy Jarvis client: Wizards of the Coast
title: Fuel the Fire [page 6] medium: Digital



artist: Doug Williams

title: Family
medium: Digital size: 13"x20"



artist: Dice Tsutsumi

client: Random House title: Out of Picture 3 medium: Digital



artist: Dave Kendall

art director: Jeremy Jarvis client: Wizards of the Coast title: Flight of the Cat [page 7] medium: Digital



artist: Ben Templesmith

client: IDW Publishing title: Wormwood: Gentleman Corpse – Calamari Rising [cover] medium: Mixed size: 22"x17"



artist: Ben Templesmith

client: IDW Publishing title: Welcome to Hoxford #2 [cover A] medium: Mixed size: 17"x11"



artist: Ben Templesmith

client: IDW Publishing title: Wormwood: Gentleman Corpse Collection [French cover] medium: Mixed size: 17"x11"



artist: Greg Ruth

art director: Scott Alley client: Dark Horse Comics title: Conan: Born On a Battlefield medium: Mixed size: 14"x9"

1 artist: Arthur Adams

title: Sketchbook 7 Cover

medium: Pen & ink size: 11"x15"

2 artist: Brian Haberlin, Geirrod Van Dyke

art director: Brian Haberlin

client: Anomaly Productions title: Anomaly [page 1]

medium: Mixed size: 17"x11"

3 artist: Adam Hughes

art director: Mark Chiarello

client: DC Comics title: Catwoman #81

medium: Mixed/digital color size: 6⁵/₈"x10¹/₂"



1

2





1 artist: Dice Tsutsumi
client: Random House
title: Dream of Kyosuke
medium: Digital
size: 9"x12"

2 artist: Rolando Cicatelli
art director: Pedro Adelante
client: Nicola Pesce Editore
title: Lische
medium: Oil on canvas
size: 25"x20"

3 artist: Gary Gianni
art director: John Fleskes
client: Flesk Publications
title: Twenty-Thousand Leagues
Under the Sea
medium: Oil





C O N C E P T A R T
Gold Award



artist: Daniel Dociu
art director: Daniel Dociu *client:* Arena Net/GuildWars *title:* Mole Tunnels *medium:* Digital

C O N C E P T A R T
Silver Award



artist: **Kekai Kotaki**
art director: Daniel Dociu *client:* Arena Net/GuildWars *title:* Snow Battle *medium:* Digital



artist: Richard Anderson
 art director: Daniel Dociu client: Arena Net title: Head Chop medium: Photoshop size: 8 1/2"x11"



artist: Vance Kovacs
 art director: Murphy Michaels client: Midway Home Entertainment title: Hydra medium: Digital

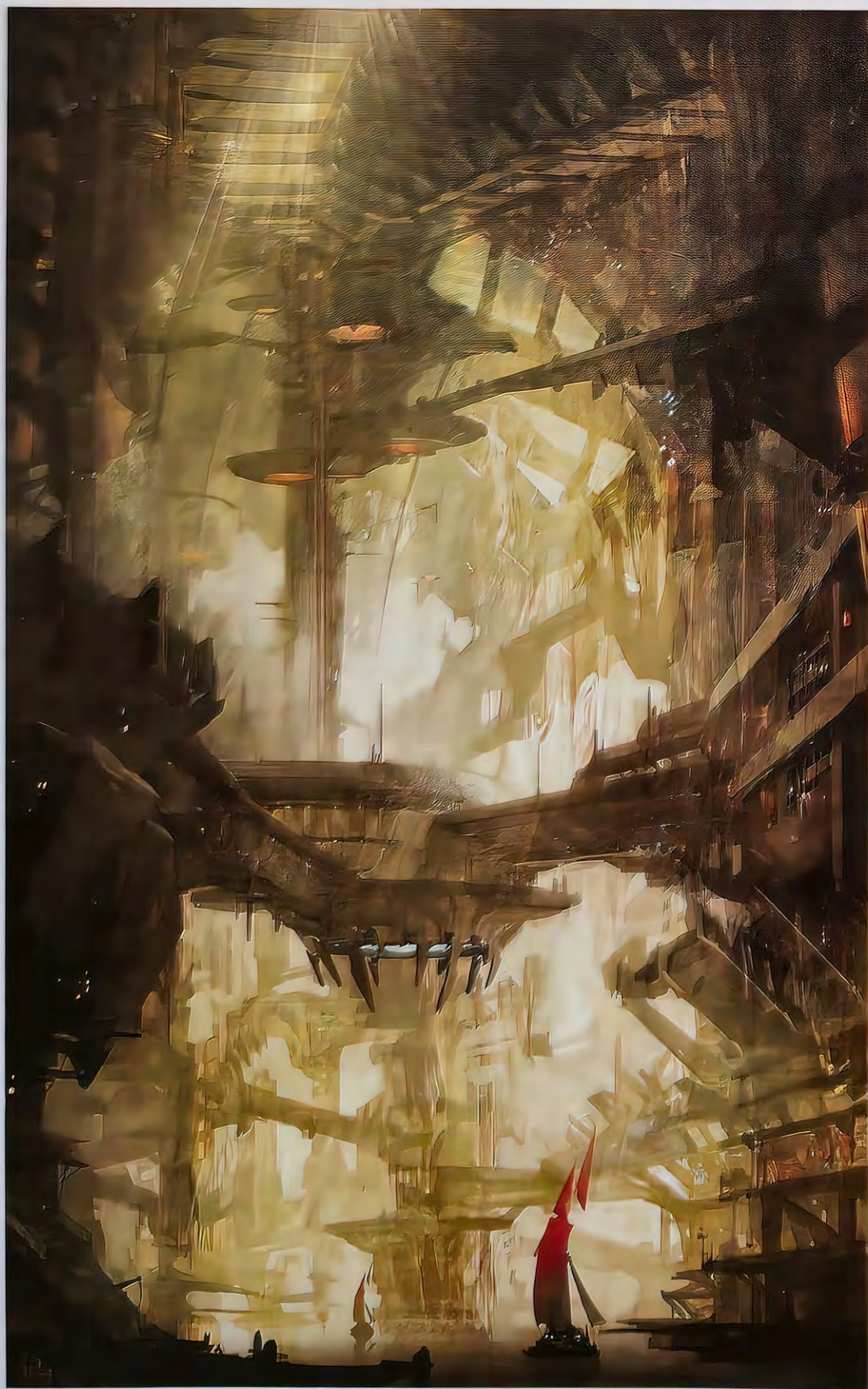


artist: Jason Chan

art director: Jon Bailey client: Bioware title: Dragon Age: Origins (Elven Mage) medium: Digital size: 16 1/2"x24"

1 artist: Devon Cady-Lee*art director:* Harry Teasely*client:* Turbine Games, Inc.*title:* Moria Orc*medium:* Digital**2 artist:** James Paick*art director:* James Paick*client:* Scribble Pad Studios*title:* Network System*medium:* Digital *size:* 12 1/4"x22"**3 artist:** Kekai Kotaki*art director:* Daniel Docu*client:* Arena Net*title:* Gunner*medium:* Digital *size:* 7"x11"**4 artist:** Tara Rueping*art director:* Harry Teasely*client:* Turbine Games, Inc.*title:* Stand Off/Lord of the Rings Online*medium:* Digital

2



3







artist: Philip Straub

art director: Philip Straub client: Unity Entertainment/Utherworlds title: Cohabitation medium: Digital size: 15 1/2" x 8 1/2"



artist: Philip Straub

art director: Philip Straub client: Unity Entertainment/Utherworlds title: Adesonaz medium: Digital size: 16" x 9"



artist: Jason Stokes

art director: Daniel Dociu *client:* Arena Net *title:* Arch *medium:* Photoshop *size:* 10"x7 1/4"



artist: Kan Muftic

art director: Kan Muftic *client:* NCSoft Europe *title:* Snow Troll *medium:* Digital *size:* 17"x11"

1 *artist:* Sam Brown

art director: Coro
client: Massive Black *title:* Robots
medium: Photoshop

2 *artist:* Doug Williams

art director: Daniel Dociu
client: Arena Net *title:* Scarecrow
medium: Digital *size:* 36"x71"

3 *artist:* Horia Dociu

art director: Daniel Dociu
client: Arena Net/Guild Wars *title:* Undead
medium: Photoshop

4 *artist:* Daniel Dociu

art director: Daniel Dociu
client: Arena Net/Guild Wars *title:* Steam Demon
medium: Digital

2



1



3







artist: Jeff Haynie

art director: Jeff Haynie designer: Adrian Woods client: Big Fish Games title: Blackpool Trolley medium: Digital size: 12"x9"



artist: Robh Ruppel

client: Naughty Dog title: Tree of Life medium: Photoshop size: 29"x17"



artist: **Brian Thompson**

art director: Brian Thompson client: Big Fish Games title: The Enchanted Forest medium: Photoshop size: 16"x9"



artist: **Shane Pierce**

art director: Chris Perna client: Epic Games, Inc. title: Landon One medium: Digital

1 artist: Daarken

art director: Greg Grimsby

client: Mythic Entertainment title: Liche Priest Shar'Hetef

medium: Photoshop

2 artist: Ted Pendergraft

art director: Carlo Arellano

client: Concept Design Academy title: Survival Horror Hero

medium: Digital size: 11"x17"

3 artist: Jason Chan

art director: Jon Bailey

client: Bioware title: Dragon Age: Origins – Morrigan and the Ogre

medium: Digital size: 24"x36"

4 artist: Horia Dociu

art director: Daniel Dociu

client: Arena Net/Guild Wars title: Slayer

medium: Photoshop



2

1



3







artist: Daniel Dociu

art director: Daniel Dociu client: Arena Net/Guild Wars title: Nucleus medium: Digital



artist: Daniel Dociu

art director: Daniel Dociu client: Arena Net/Guild Wars title: Broken Ring medium: Digital



artist: artist: **Kekai Kotaki**

art director: Daniel Dociu client: Arena Net/Guild Wars title: Guardian medium: Digital size: 11"x7"



artist: **Justin Sweet**

art director: Roger Ford client: Walden/Walt Disney Studios title: Raz in the Mist medium: Digital

1 artist: Shaun Tan

art director: Shaun Tan
 client: Passion Pictures Australia
 title: Proud Parents
 medium: Pencil size: 16"x12"

2 artist: Paul Sullivan

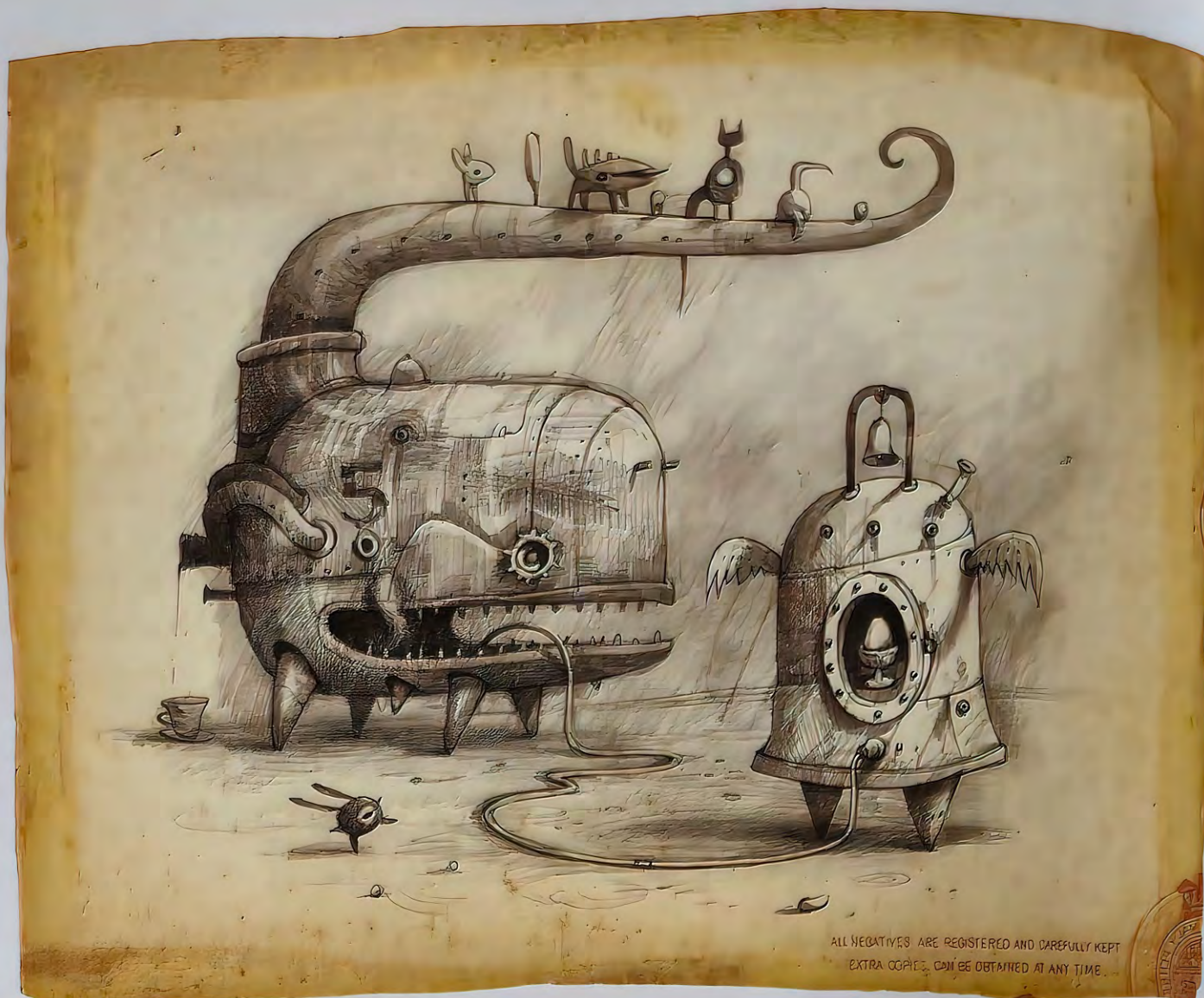
art director: Bryan Johnston
 client: Namco Bandai Games America
 title: Afro/Droid Airbattle
 medium: Digital

3 artist: Peter de Sève

art director: Peter de Sève
 client: Totoro Forest Project
 title: Bad Weather
 medium: Crayon

4 artist: Wesley Burt

art director: Glenn Israel, Jason Whiteside
 client: Volition, THQ
 title: Character concepts:
 "Red Faction-Guerrilla"
 medium: Photoshop



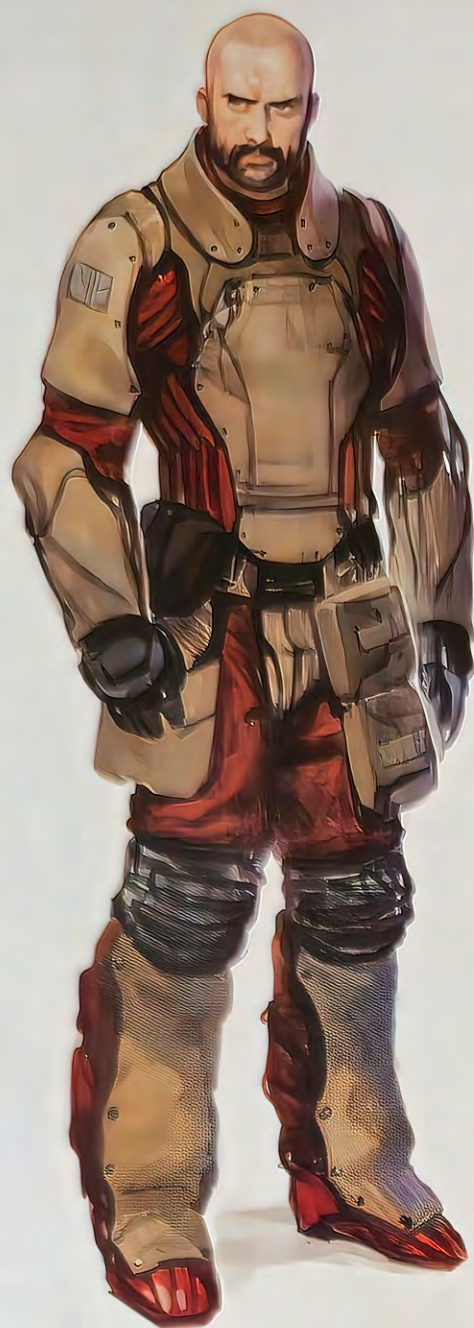
1



2



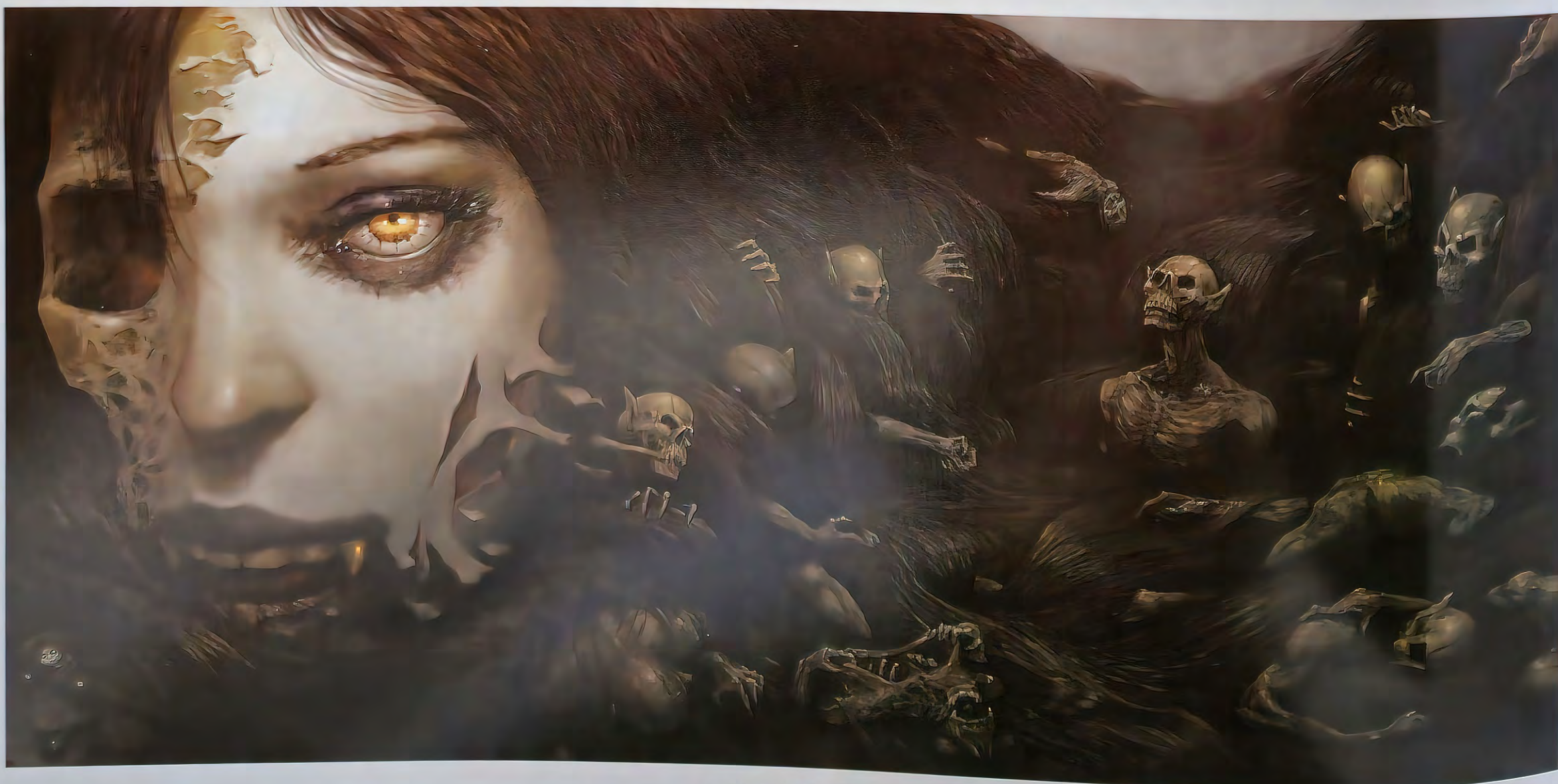
3





artist: Wade Furlong

colorist: Halil Ural client: Andrew Alexander title: Flippin' Birdy medium: Ink, graphite, digital



artist: Ed Ko

art director: Lana McCarthy client: Zynga – "Vampires" title: Lillith's Children medium: Digital

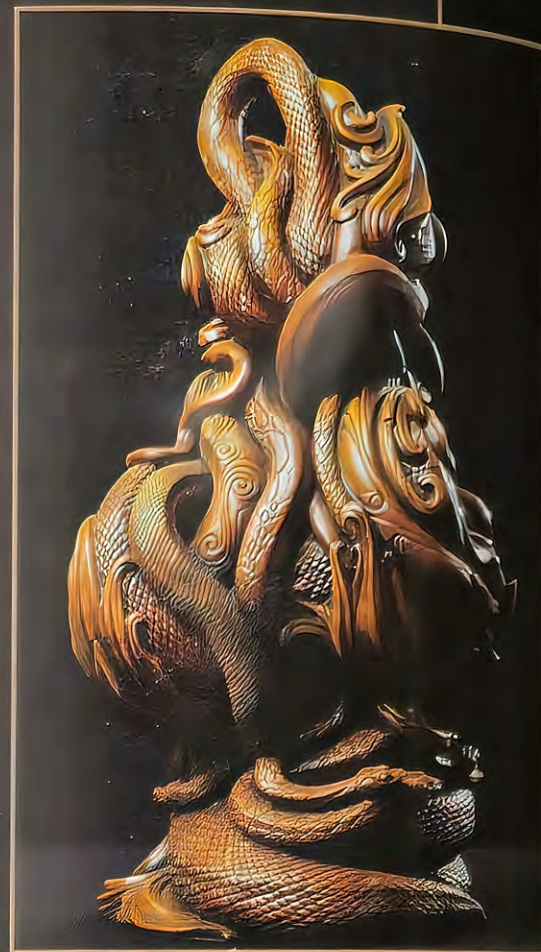


Copyright © Disney Enterprises, Inc.

artist: Miles Teves

art director: Tom Duffield client: Walt Disney Studios title: Red Queen medium: Pencil, digital size: 11"x17"

D I M E N S I O N A L
Gold Award



artist: Akihito Ikeda

photographer: Akihito Ikeda client: Kazuhiro Tuji title: Elegant Medusa medium: Resin size: H 18" x W 10" x D 8"

D I M E N S I O N A L
Silver Award



artist: David Meng
photographer: Steve Unwin *title:* Satyr's Head *medium:* Polymer clay *size:* H 8 1/2"



artist: Tim Bruckner

art director: Georg Brewer, Tim Bruckner client: DC Direct title: Kinetics: Wonder Woman medium: Painted resin size: 11" H

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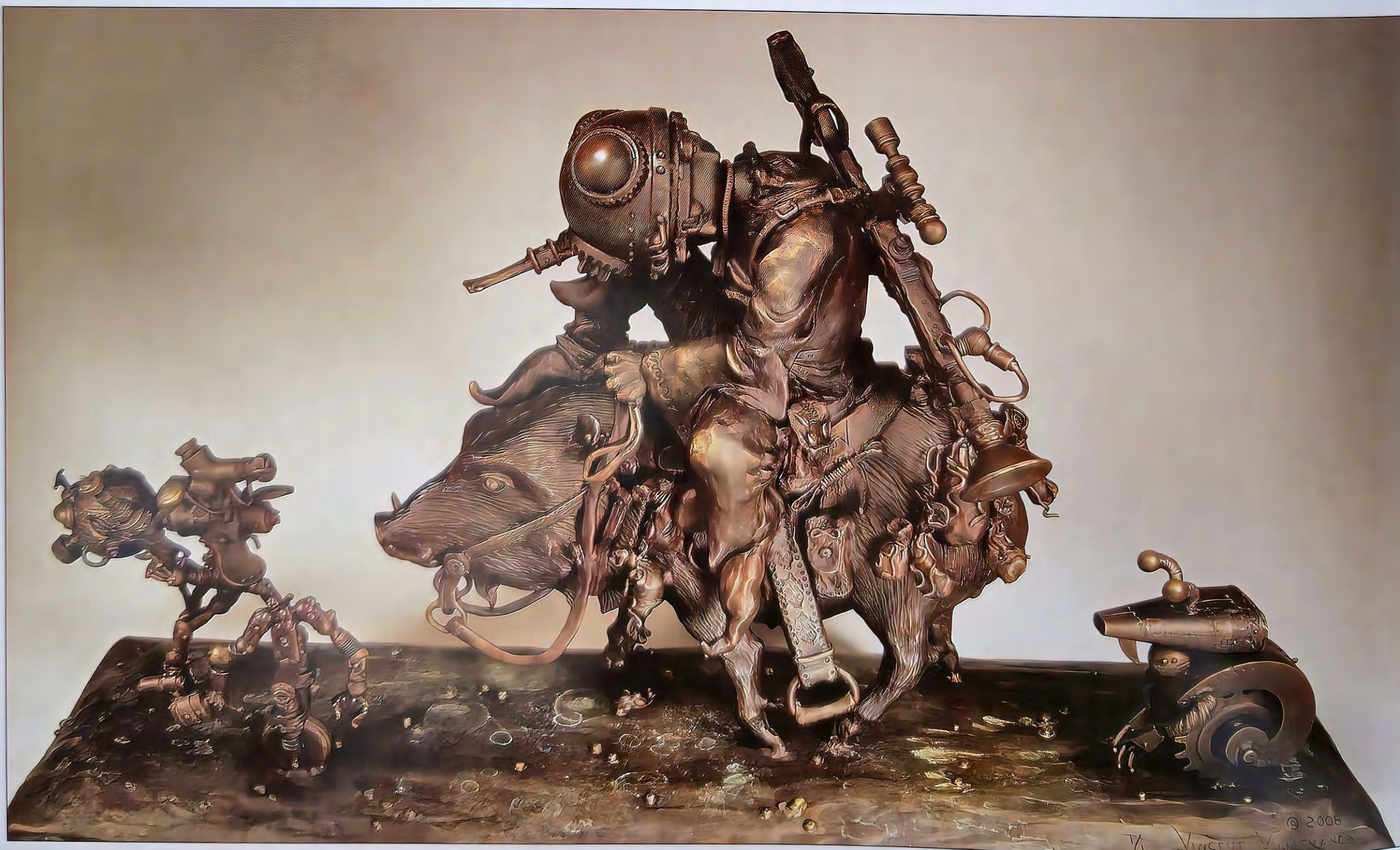
artist: Tim Bruckner

art director: Georg Brewer, Tim Bruckner client: DC Direct title: Kinetics: Aquaman medium: Painted resin size: 10 1/2" H



artist: Richard A. Moore III

photographer: Brian McClernon title: Octohandy medium: Bronze size: H 18" x W 24" x D 24"



artist: Vincent Villafranca

client: Private collection title: Otherworldly Procession medium: Bronze size: H 16" x L 32" x W 12"



artist: Rachel Young
title: Black Rabbit medium: Polymer clay, acrylic size: H 11"

1 artist: John Mahoney
title: Robo Girl
medium: Sculpey, plastic
size: H 15" x W 6"

2 artist: Andrew Sinclair
art director: Andrew Sinclair
client: Dennis Publishing
title: Kong Kicks Arse
medium: Bronze, copper, steel
size: H 9' x W 9'

3 artist: Igor Grechanyk
itle: Lion's Spirit: Vision In Time
medium: Bronze
size: H 22"



1

2 [detail]



2





1

artist: Mike Rivamonte
 photographer: Mike Rivamonte
 title: Walt
 medium: Mixed

2

artist: Igor Grechanyk
 title: Memories of Lost Eden
 medium: Bronze
 size: H 45"

3

artist: Dave Pressler
 title: The Early Days of the
 Modern Vacuum Cleaner
 medium: Super Sculpey, wood, wire
 size: H 9" x L 7"

4

artist: Mike Rivamonte
 photographer: Mike Rivamonte
 title: Blade
 medium: Mixed



1

2





1 artist: Allan Carrasco
designer: Allan Carrasco
title: True Face
medium: Painted polymer clay
size: H 5"

2 artist: Mark Nagata
client: Max Toy Company
title: Kaiju Tripus
medium: Soft vinyl + V color paint
size: H 10 1/2"

3 artist: Irene Mátar
photographer: Eric Balisle
client: Stargate Worlds
title: Jaffa Warrior
medium: Super Sculpey
size: H 15"

4 artist: Javier Diaz
photographer: Jose Rios
title: Akinor and His Goblins
medium: Super Sculpey, wood
size: H 11"x W 6"



2



3





1 artist: H.G. Yoder
photographer: Jafe Parsons
title: Crown of Poppies
medium: Bronze
size: 22" round

2 artist: H.G. Yoder
photographer: Jafe Parsons
title: Monarch Faerie Jar
medium: Bronze
size: H 9" x W 6"

3 artist: James Shoop
jewelry: Jen Ramautar
colorist: Kimberly Murphy
client: Shoop Sculptural Design, Inc.
title: Ramautar [portrait of Jen Ramautar]
medium: Bronze
size: H 18" x W 11" x D 10"



1

2







artist: Walter O'Neal

art director: Randy Bowen designer: Walter O'Neal client: Bowen Designs, Inc. title: Cloak & Dagger
medium: Super Sculpey, polymer clay size: H 11"



artist: Virginie Ropars
title: Grass Fairy medium: Mixed size: 20"x36" framed work

1 artist: Tim Bruckner

client: The Art Farm, Inc.

title: A Little Mischief

medium: Painted resin

size: Half life-size

2 artist: Virginie Ropars

title: Lunah 911 Dark Angel

medium: Mixed

size: H 33"

3 artist: Tim Bruckner

client: The Art Farm, Inc.

title: Lucifer's Lawyer

medium: Painted resin

size: Half life-size

4 artist: Julie Mansergh

art director: Faeries In the Attic (FITA)

client: Private Collection

title: Wish Faerie

medium: Polymer clay

size: H 8"

1



2



3







artist: Thomas S. Kuebler

title: Grandma Hoodoo and Zombie John medium: Silicone/mixed size: Life-size



artist: Thomas S. Kuebler
title: Schlitzie medium: Silicone/mixed size: Life-size

EDITORIAL
Gold Award



artist: **Craig Elliott**

art director: **Charlie Athanas, Denise Dorman** client: **Devil's Candy Store** title: **Damali Richards** medium: **Acrylic** size: **8"x10"**

E D I T O R I A L
Silver Award



artist: Nate Van Dyke

art director: Evan Pricco *client:* Juxtapoz Magazine *title:* Pool Hall Brawl *medium:* Ink on paper *size:* 18"x24"



artist: Yuko Shimizu

art director: SooJin Buzelli client: Plansponsor Magazine
medium: Ink drawing with digital color size: 17"x22"



artist: Dave Leri

art director: Laura Cleveland client: Realms of Fantasy
title: All Beautiful Things medium: Oil size: 8³/₄"x11³/₄"



artist: Malcolm McClinton

art director: John O'Neil client: Black Gate Magazine #13 title: Gladiatrix medium: Digital size: 15¹/₂"x10¹/₂"



artist: William Stout

art director: Mike Fredericks designer: William Stout client: Prehistoric Times title: Carcharodontosaurus
medium: Ink & watercolor on board size: 14"x18"



artist: Brad Holland
art director: Irene Gallo client: Tor.com
medium: Oil



artist: Peter de Sève
art director: Françoise Mouly client: The New Yorker
title: Summer Getaway medium: Ink & watercolor



artist: Adam Hughes
art director: Scott Anderson client: Playboy title: Peep Culture medium: Mixed/digital size: 17 1/2"x12"



artist: Arthur Adams

client: Comic Book Legal Defense Fund medium: Pen & ink size: 21"x16³/₄"



artist: Oliver Meinerding

art director: Sean Hughes client: City Beat title: Astrosquid medium: Ink/digital size: 17"x19"

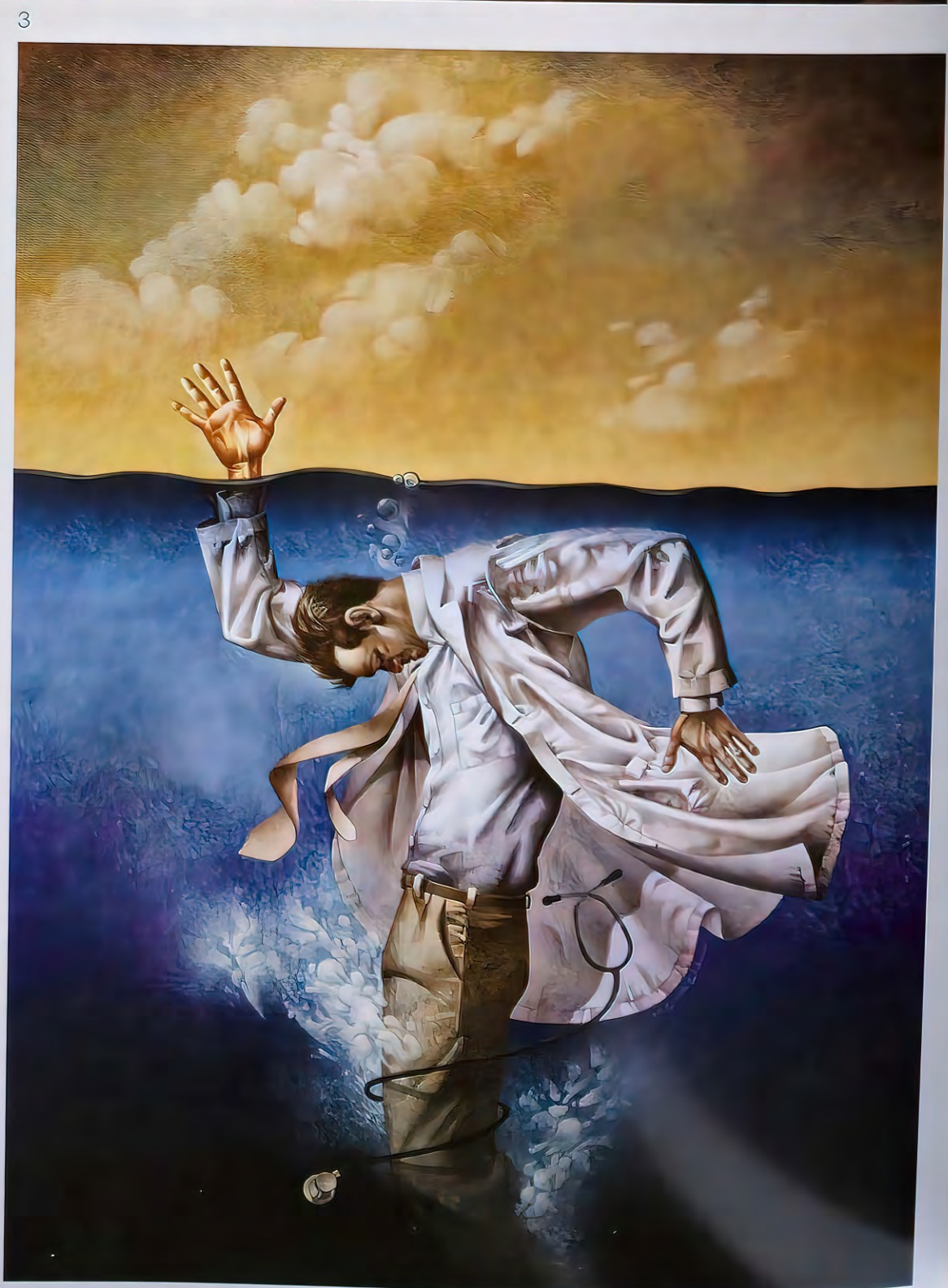


artist: Kurt Huggins, Zelda Devon

art director: Laura Cleveland client: Realms of Fantasy title: Fragments of a Fantasy Life medium: Digital size: 9³/₄"x15"



artist: José Emroca Flores
title: Cashcow medium: Oil on wood size: 3'x3'

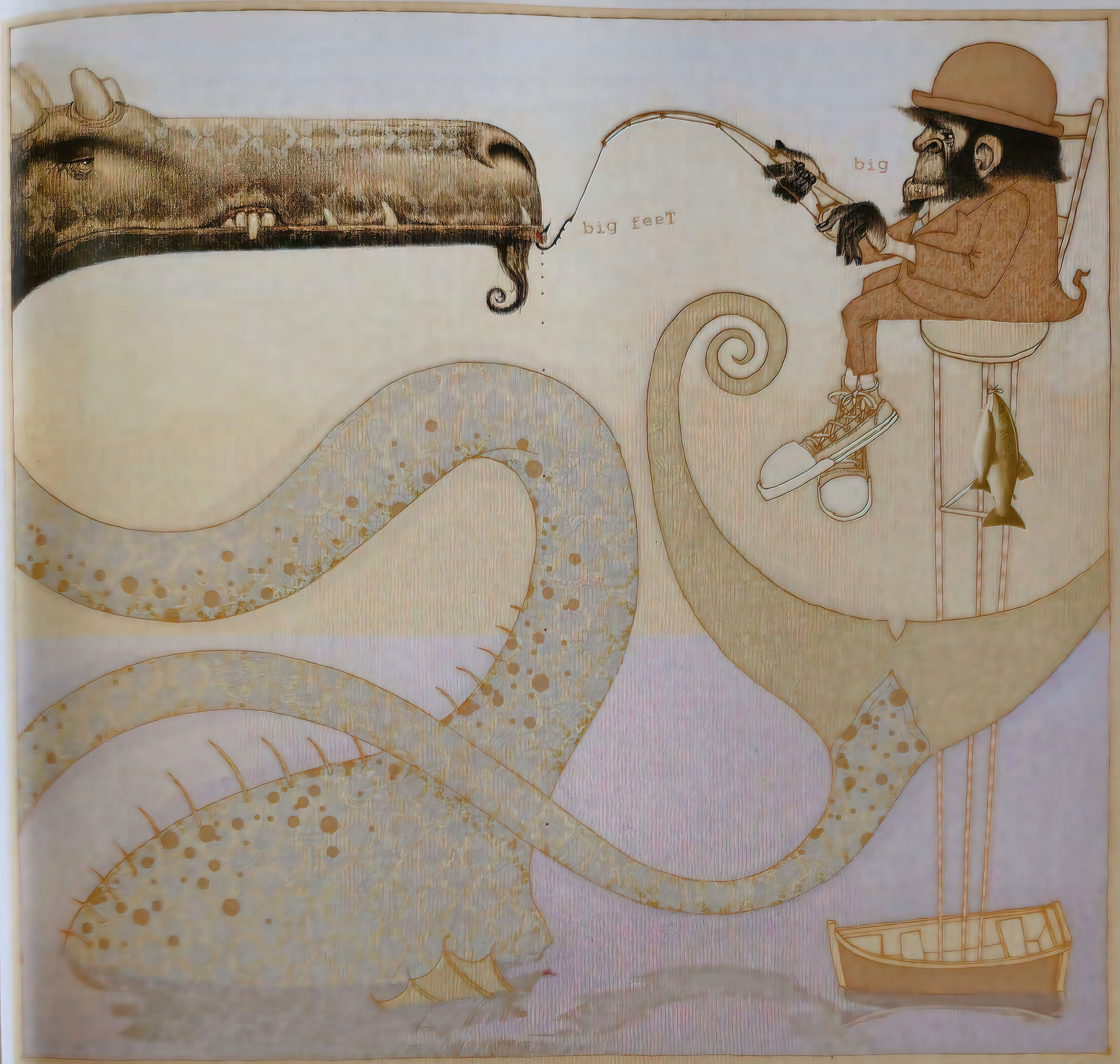
1 artist: Chris Rahn*art director: Derek Rainey**client: L.A. Weekly**title: The Rat Ladies**medium: Digital size: 9"x12"***2 artist: Red Nose Studio***art director: Irene Gallo**client: Tor.com**title: Things That Make Me Weak and Strange**medium: Mixed***3 artist: Joe Kovach***art director: Julie Fanning**client: The New Physician**title: Fighting the Depths**medium: Acrylic size: 16 1/2"x20 1/2"***4 artist: Sam Weber***art director: Irene Gallo**client: Tor.com**title: Eros**medium: Acrylic*





artist: Chris Buzelli

art director: SooJin Buzelli client: Plansponsor Magazine title: Muddy Waters medium: Oil size: 14"x19"

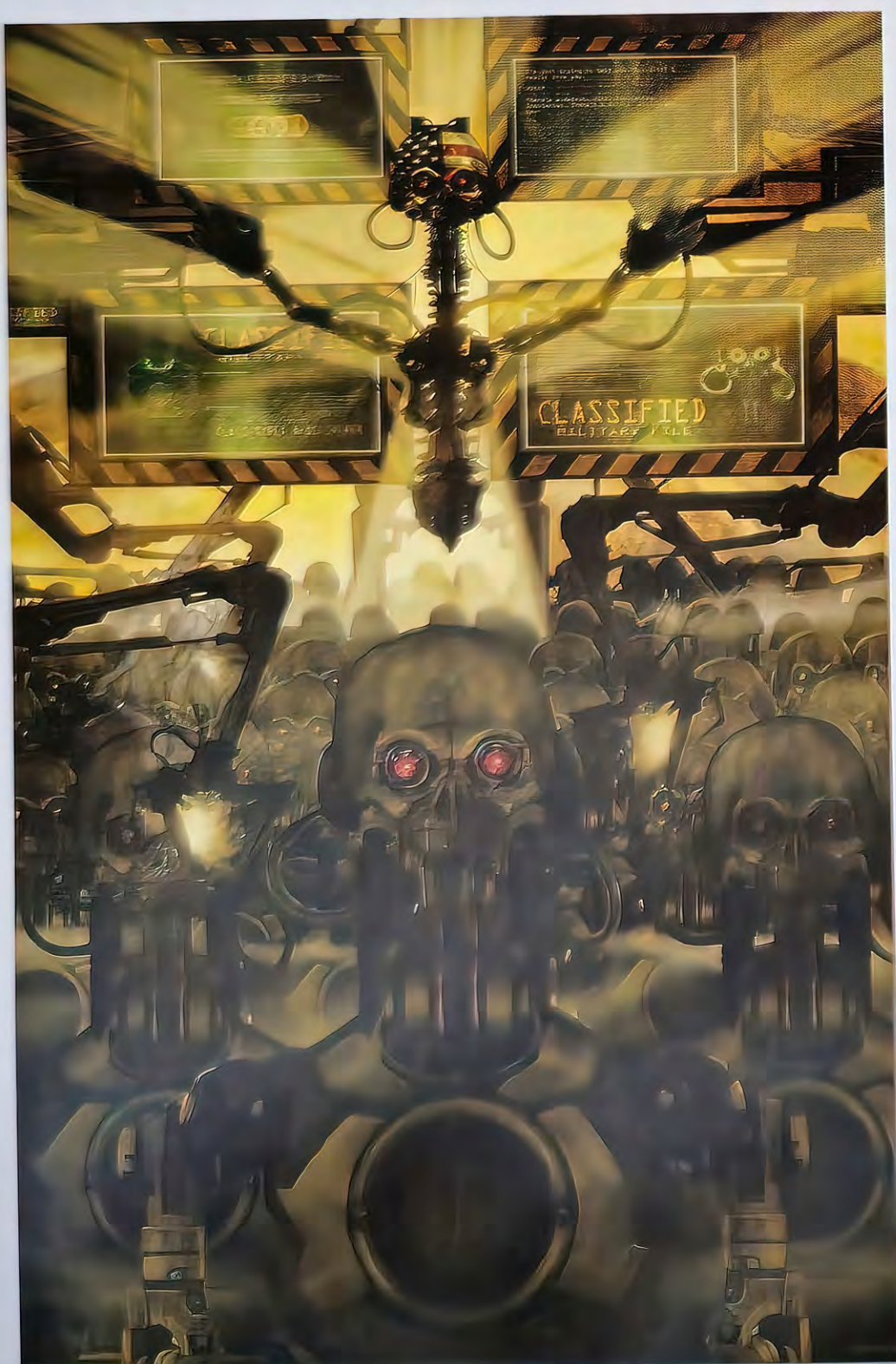


artist: Bill Carman
client: Idaho Historical Society title: Sharlie & Bigfoot medium: Mixed size: 8"x8"



artist: Bruno Werneck

client: IDN Magazine title: Neo New York medium: Digital size: 12"x9"



artist: Woodrow J. Hinton III

art director: Andrew Jennings client: CityBeat
title: This What You Want medium: Mixed/digital size: 11"x17"



artist: Kerry P. Talbott

art director: Tom Bond client: Richmond Times-Dispatch
title: Fright Night medium: Digital size: 8x9"



artist: Jeff Preston

art director: Jeff Preston client: Little Shoppe of Horrors title: The Curse of Frankenstein medium: Marker, color pencil size: 12"x17"

I N S T I T U T I O N A L
Gold Award



artist: James Gurney

art director: Patrick Gyger client: Maison D'Ailleurs/Reteur À Dinotopia title: Song In the Garden medium: Oil size: 17"x18"

I N S T I T U T I O N A L
Silver Award



artist: Jaime Jones

art director: Jeremy Jarvis client: Wizards of the Coast title: Progenitas medium: Photoshop size: 10 1/2" x 8"



artist: David Delamare

client: Bad Monkey Productions title: Rabbit Punch medium: Oil size: 36"x24"



artist: Luis Royo

art director: Luis Royo client: Norma Editorial title: Dead Moon [Portfolio cover] medium: Ink, watercolor size: 14"x10"



artist: Michael Whelan

client: IO Gallery title: Pipe Dream medium: Acrylic on canvas size: 30"x20"



artist: David Delamare

client: Bad Monkey Productions title: History of Lightning medium: Oil size: 48"x24"



artist: Mark Zug
art director: Jeremy Jarvis client: Wizards of the Coast title: Merlock medium: Oil on linen



artist: Matt Stewart
art director: Jeremy Jarvis client: Wizards of the Coast title: Knight-Paragon of Etlan medium: Oil on paper on masonite size: 15 1/4" x 11 5/8"



artist: Gregory Manchess

art director: Gregory Manchess client: Massive Black title: Above the Timberline medium: Oil size: 40"x25"



artist: Raoul Vitale

client: Private Collection title: Scouts medium: Oil on masonite size: 36 1/2"x24 1/2"

1

1 artist: Chet Phillips
 art director: Chet Phillips
 client: Chet Phillips
 title: The Kraken
 [Series: Mysterious Coin Operations]
 medium: Painter X
 7"x8³/₄"

2 artist: Carlos Huante
 title: Love 2 – Buron Shared
 medium: Graphite/digital

3 artist: Aaron Robinson
 title: Pixelfingers
 medium: Oil on board/digitaldigital

4 artist: Carlos Huante
 title: Weight and Measures
 medium: Graphite/digital



2



3



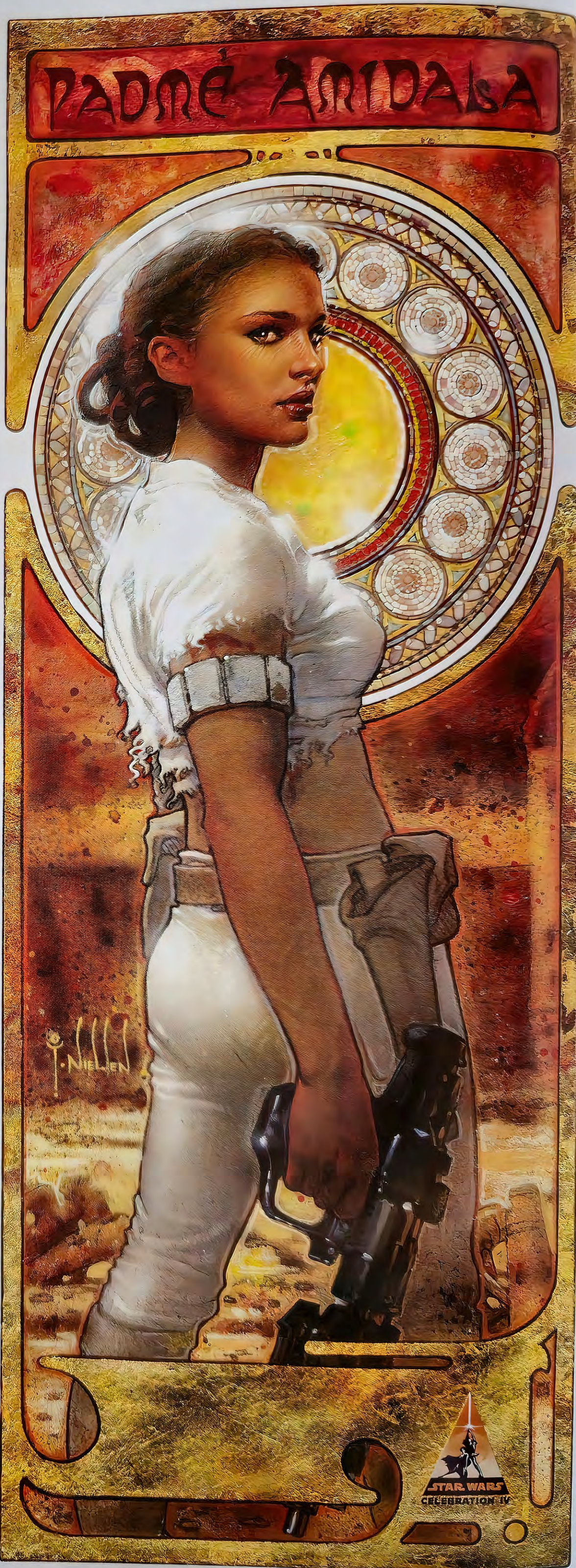


1 artist: Terese Nielsen
art director: Terese Nielsen
client: Lucasfilm Ltd./Lucas Licensing
title: Padmé Amidala
medium: Acrylic, oil gold leaf
size: 6"x16"

2 artist: Terese Nielsen
art director: Paul Hebron
client: Wizards of the Coast
title: Padmé Illum Outfit
medium: Acrylic, oil

3 artist: Steve Argyle
art director: Jeremy Jarvis
client: Wizards of the Coast
title: Bola's Grasp
medium: Digital

4 artist: Randy Gallegos
art director: Jeremy Jarvis
client: Wizards of the Coast
title: Balance
medium: Oil
size: 24"x18"



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1

artist: Cathie Bleck
client: Mark Murphy Exhibit/
"Know" Show
title: Course of the Horse
medium: Ink & kaolin on clay board
size: 10"x10"

2

artist: Andrew Jones
art director: Robert Clinton
client: Random Rab
title: Arose
medium: Painter X

3

artist: Andrew Jones
art director: Charles Dooher
client: SoulFly
title: Conquer
medium: Painter X

1



2



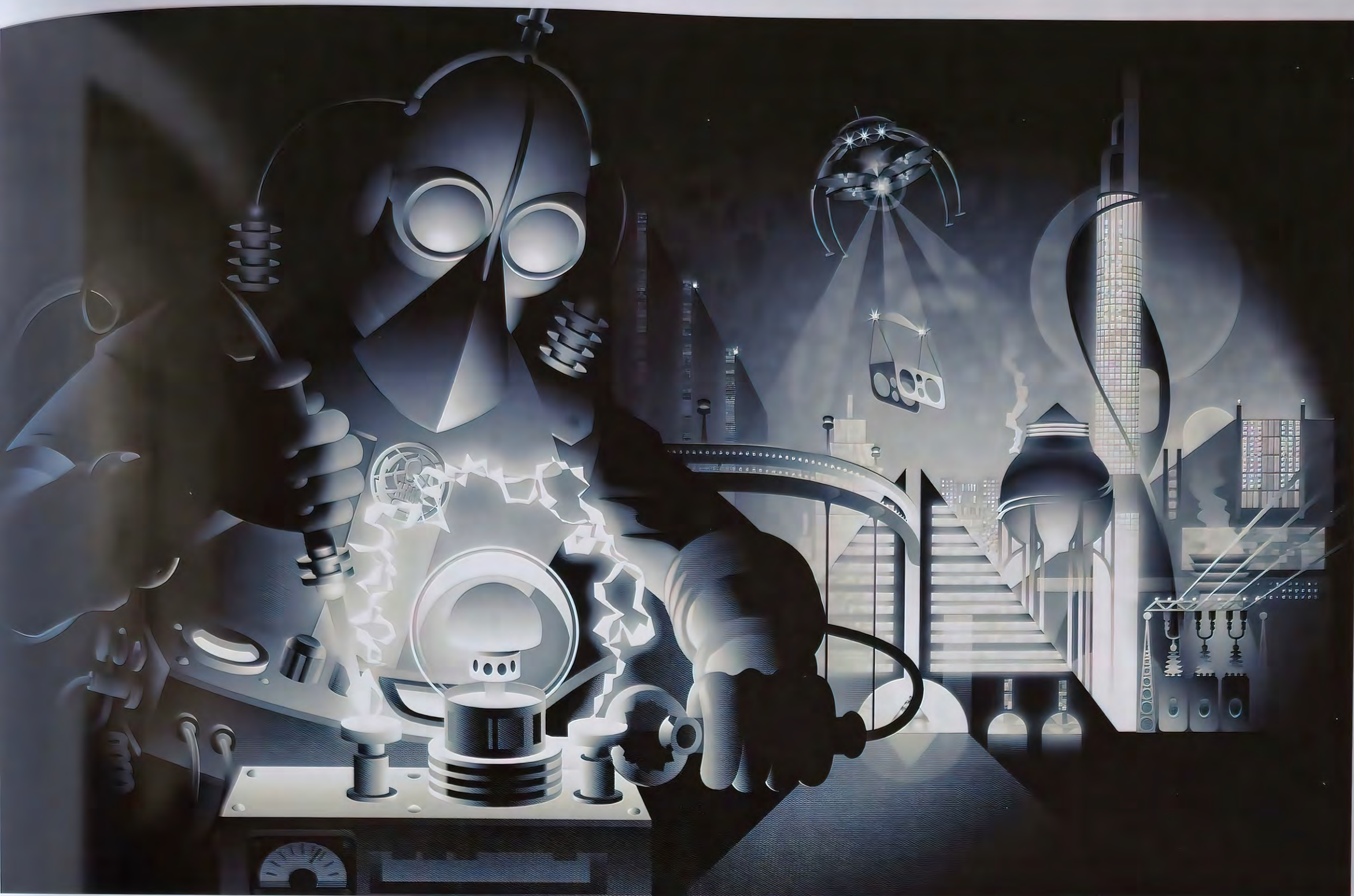




artist: **Dave Laub**
title: He, Who Is Klaag medium: Digital size: 10"x8"



artist: **Matt Gaser**
title: Primrobb's Threshold medium: Digital size: 11"x6"



artist: Ron Wilson

art director: Brian K. Graham designer: Brian K. Graham, Ron Wilson client: Graham Tool Co., Inc. title: The Electrician
medium: Digital size: 10 1/2"x8"



artist: Jeff Miracola

title: Run, Run, Run medium: Digital size: 60"x30"



artist: Steve Argyle

art director: Jeremy Jarvis client: Wizards of the Coast title: Sun Seeder medium: Digital



artist: Justin Gerard

art director: Tom Quantrille designer: Justin Gerard client: Advanced Composite Materials title: The Lady of the Forest
medium: Watercolor/digital size: 22"x14"



artist: Todd Lockwood

art director: Jeremy Cranford client: Upper Deck title: I Am Captain America, and So Can You medium: Digital size: 12"x9"



artist: Joerg Warda

title: The Forgotten medium: Digital size: 21 1/4"x13 7/8"

1 *artist:* David Hong
title: Descent
medium: Digital
size: 9³/₄"x11"

2 *artist:* Toshiaki Takayama
art director: Akira Hamada, Syuichi,
Dawn Murin, Yumiko Hayakawa
client: Wizards of the Coast
title: Gabriella, Elemental of Divine Light
medium: Digital
size: 16"x16"

3 *artist:* Andrew Bawidamann
client: www.bawidamann.com
title: Witch Girl
medium: Digital
size: 18"x24"

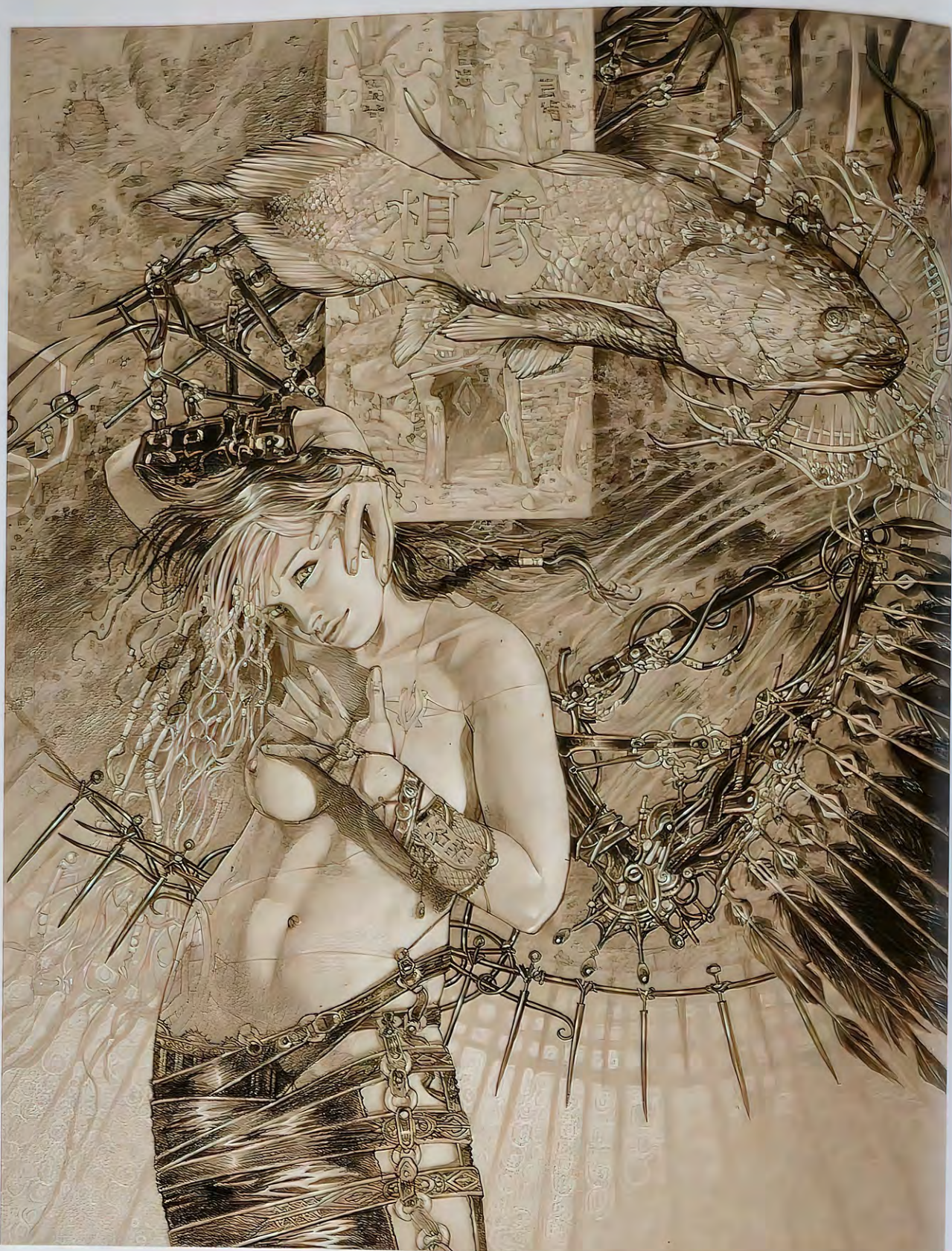




1 artist: Mark A. Nelson
client: Grazing Dinosaur Press
title: SS: Imagination
medium: Pencil
size: 10 1/2"x13 1/2"

2 artist: David Ho
client: Lucasfilm Ltd.
title: The Sacrifice
medium: Digital
size: 24"x12"

3 artist: Mark A. Nelson
client: Grazing Dinosaur Press
title: AH: Salomé
medium: Pencil, digital color
size: 10 1/2"x13 1/2"



1

2







artist: **Scott Bakal**

art director: Scott Bakal, Julia Breckenreid client: Icons: New York – Real & Imagined title: Intergalactic Neighbors #1
medium: Acrylic, ink, watercolor size: 14"x11"



artist: **Jason Chan**

title: Zombie Playground medium: Digital size: 14"x8"

1 artist: Cyril Van Der Haegen

art director: Zoe Robinson

client: FFG

title: Innsmouth [cover]

medium: Digital

2 artist: Ed Binkley

client: Stark-Raving Studios

title: Scarecrow Dreams:

Sunrise

medium: Digital

size: 15"x11"

3 artist: William Stout

art director: Carlos Durbán Colubi

designer: William Stout

client: Diseccionando Fantasías:

Los Secretos de Guillermo del Toro

title: Guillermo del Toro's Secrets

medium: Ink & watercolor on board

size: 14"x21"

4 artist: Ed Binkley

client: Stark-Raving Studios

title: Scarecrow Dreams:

Ecstasy

medium: Digital

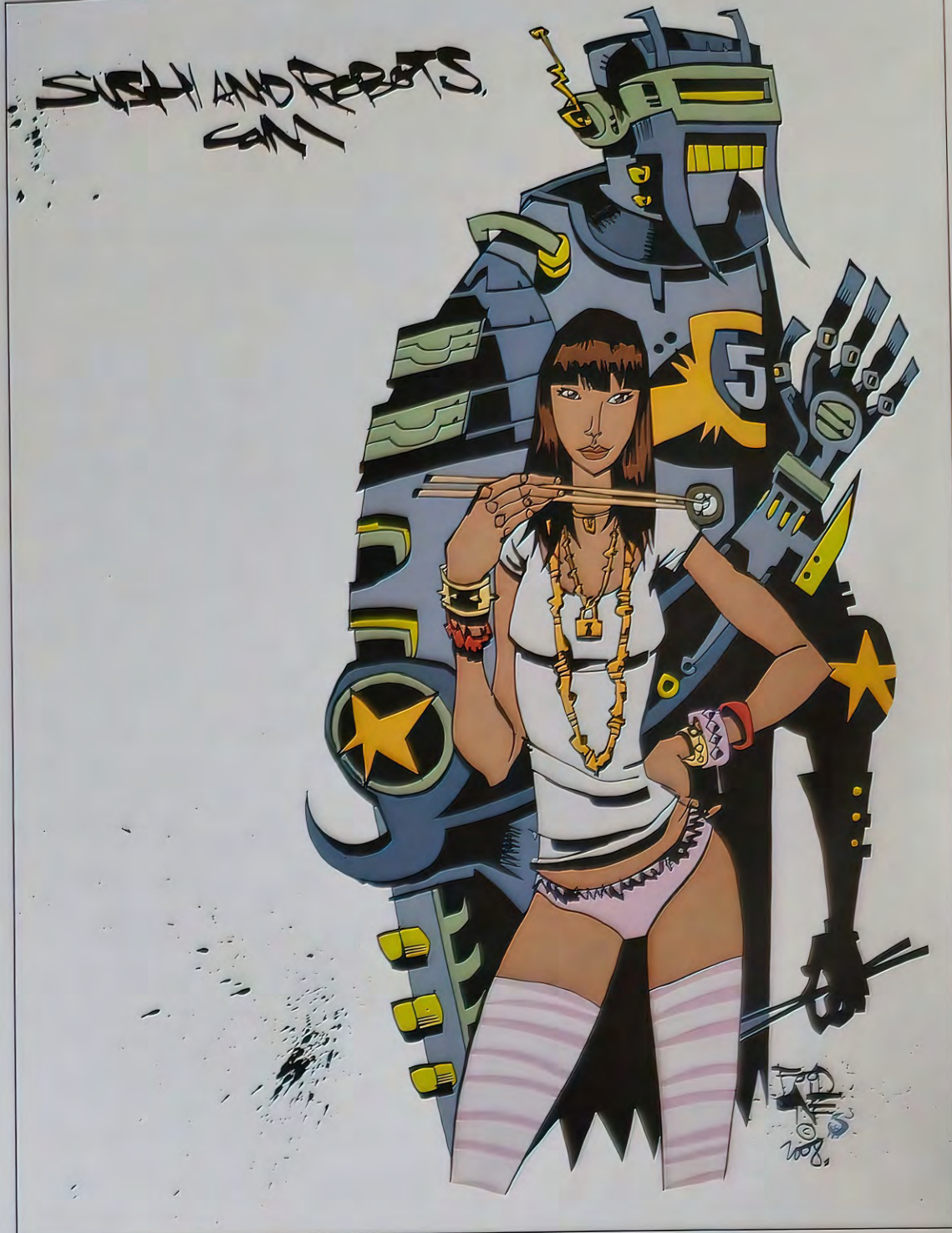
size: 15"x11"







artist: Nigel Quarless
art director: Nigel Quarless client: Mixed Bag Mythography
title: March! medium: Digital size: 8³/₄"x11¹/₄"



artist: Jim Mahfood
art director: Gina Bolton colorist: S. Steven Struble
client: SushianRobots.com title: Sushi and Robots medium: Mixed



artist: Jenna Smith
title: A Monster Trail medium: Digital size: 37"x28"



artist: Bill Carman
title: Test Ride medium: Acrylic size: 8"x10"



artist: Michael Komark

art director: Jeremy Jarvis client: Wizards of the Coast title: Rafiq of the Many medium: Digital



artist: Jason Chan

art director: Jeremy Jarvis client: Wizards of the Coast title: Apocalypse Hydra medium: Digital



artist: Greg Staples

art director: Jeremy Jarvis client: Wizards of the Coast title: Empyrial Archangel medium: Mixed/digital



artist: Chris Rahn

art director: Jeremy Jarvis client: Wizards of the Coast title: Enigma Sphinx medium: Oil



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1

artist: José Emroca Flores

title: Hungry Hammerhead

medium: Oil on wood

size: 12"x12"

2

artist: Brian Despain

client: Gino Joukar

title: The Haunting

medium: Oil on board

size: 7"x7"

3

artist: Dave Cooper,
Ana Bagayan, Glenn Barr,
Bob Dob, Shag, Amy Sol,
Daniel Peacock, Joe Ledbetter,
Brandi Milne, Michael Whelan

art director: Bob Self

client: Baby Tattoo Books

title: Baby Tattooville 10-In-1

Limited Edition

medium: Mixed

size: 17"x22"



1

2







artist: Scott Gustafson

designer: Scott Gustafson client: The Greenwich Workshop title: The Fox Guarding the Hen House medium: Oil size: 14"x11"



artist: Kei Acedera

client: www.imaginismstudios.com title: Little Red and Wolf medium: Color pencils on paper size: 10 1/2"x7"



artist: Bobby Chiu
 client: www.imaginismstudios.com title: Tigger
 medium: Digital



artist: Christopher Chuckry
 art director: Chris Pinton client: A Paw In My Face
 title: Love/Hate medium: Digital size: 5"x8"



artist: Scott Gustafson
 designer: Scott Gustafson client: The Greenwich Workshop title: A Parliament of Owls medium: Oil size: 14"x10"



artist: Daarken
art director: Ben Thompson client: Upper Deck title: Eye Blast medium: Photoshop



artist: Chippy
art director: Jeremy Jarvis client: Wizards of the Coast title: Master Transmuter medium: Digital



artist: Adam Volker

client: CGSociety.org title: The Headless Horseman medium: Digital size: 12"x13"



artist: Paul Bonner

art director: Theo Bergquist title: Drakar Och Demoner medium: Watercolor size: 28"x19"



artist: Paul Bonner

art director: Jeremy Jarvis client: Wizards of the Coast title: Grixis medium: Watercolor size: 15"x10"



artist: Frank Cho

art director: Frank Cho designer: Frank Cho client: Hasbro title: Jungle Trinity medium: Pen & ink size: 28"x21"



artist: Jim Murray

art director: Jeremy Jarvis client: Wizards of the Coast title: Sphinx Ambassador medium: Oil, acrylic

U N P U B L I S H E D
Gold Award



artist: **Jeremy Enecio**
title: *Koi* medium: Oil, acrylic size: 18"x12"

U N P U B L I S H E D
Silver Award



artist: Dave Laub
title: She's Back medium: Digital size: 8"x10"

1

artist: Yasmine Putri

title: Feathers & Arrows

medium: Digital

size: 11"x8 1/2"

2

artist: Miguel "Glue" Lantigua

art director: Joe Thiel

title: The Boy Who Cried Wolf

medium: Acrylic on board

size: 24"x36"

3

artist: Mónico Chávez

art director: Craig Nelson

title: Last Train

medium: Digital

4

artist: Joe Quinones

title: Yield For Snails

medium: Pen & ink/digital color

size: 11"x12 1/2"



1

3



2







artist: Steven Kenny
title: Leda and the Swan medium: Oil on canvas size: 48"x36"



artist: Vladimir Outcharov
title: Passing Through medium: Oil on board size: 40"x30"



artist: Andrea Kowch
 title: No Turning Back medium: Acrylic on canvas size: 48"x24"



artist: Eric Fortune
 title: I Want to Believe medium: Acrylic size: 20"x14"

1
artist: Jared Moraitis
client: Pop-Monkey Stuff
title: Gorilla Vs Octopus:
 Street Fight
medium: Pen & ink/digital
size: 17"x17"

2
artist: Scott Schomburg
client: The Internets
title: The Bridge
medium: Digital
size: 8"x14"

3
artist: Mia
art director: Jan Corey
client: Corey Helford Gallery
title: Thania
medium: Acrylic on panel
size: 18"x24"

4
artist: Jared Moraitis
client: Pop-Monkey Stuff
title: Pac-Samurai
medium: Pen & ink/digital
size: 11"x14"



1

2



3





1 *artist:* Bob Doucette
title: The Sacred Heart
medium: Digital
size: 18"x24"

2 *artist:* Jon Foster
title: Migration
medium: Oil on skateboard

3 *artist:* Augie Pagan
client: Koo's Gallery
title: Frankenshy
medium: Acrylic on canvas
size: 10"x24"

4 *artist:* Eric Joyner
client: McCaig Welles Gallery
title: Does Not Compute
medium: Oil on wood panel
size: 31"x30"





1 artist: Dominique Fung
title: Desolate Porcelain

2 artist: Daniela Outcharov
title: Flora
medium: Oil on canvas
size: 22"x46"

3 artist: Aly Fell
title: Outbreak
medium: Photoshop
size: 7"x11"

4 artist: Joao Ruas
title: Scowrers
medium: Watercolor, gouache
size: 12"x16"

1



3



2





1

artist: Eric Fortune*title:* A Moon of My Own*medium:* Acrylic*size:* 11"x11"

2

artist: John Malloy*title:* Dry Mouth*medium:* Pen & Ink, oil, digital*size:* 13"x19"

3

artist: Bruce Holwerda*title:* One For the Road*medium:* Acrylic/digital*size:* 30"x40"

4

artist: Eric Fortune*title:* Life's Objective*medium:* Acrylic*size:* 21"x29"

1

2



3





1 artist: Brian Despain
title: Ghosts
medium: Oil on board
size: 16"x20"

2 artist: Keith Thompson
title: Race: Saint of Parasites
medium: Mixed
size: 7"x12"

3 artist: Jeff Haynie
art director: Jeff Haynie
title: The Deep Dive
medium: Digital
size: 9"x14"

4 artist: Brian Despain
title: The Escape
medium: Oil on board
size: 16"x20"







artist: Bobby Chiu

client: www.imaginismstudios.com title: Babylon medium: Digital



artist: Bob Pitt

title: Zzott!! medium: Acrylic on canvas size: 60"x40"



artist: **Joe Vaux**
title: The Flood medium: Acrylic on wood panel size: 14"x10"



artist: **Joe Vaux**
title: The Flood medium: Breach of Contract size: 60"x36"



artist: David Bowers

client: Klaudia Marr Gallery title: The Gift medium: Oil on linen size: 16"x18"



artist: David Bowers

title: Paulina's Dream medium: Oil on panel size: 18"x22"



artist: **Scott Schomburg**
client: The Internets title: Dearly Departed
medium: Digital size: 5¹/₂"x8³/₄"



artist: **Sean "Muttonhead" Murray**
title: Witch's Pet medium: Acrylic



artist: **Dave Pressler**
title: The Bearer of Bad News medium: Acrylic on masonite size: 25¹/₂"x17"



artist: Bradley Parker

designer: Honu Editions client: Tiki Shark Hawaii, Inc.
title: Bela Lugosi has a Zombie medium: Acrylic size: 24"x30"



artist: Cathy Wilkins

title: Schitz medium: Digital size: 8 1/2"x11"



artist: Shane Devries

photographer: David Solm client: Monsterkid: Solo Exhibition title: Where Robots Come From medium: Oil size: 55"x39 1/8"



artist: Sam Bosma

title: Monkey King medium: Acrylic size: 10¹/₄"x13³/₄"



artist: Bill Carman

title: Made a Baby medium: Acrylic size: 8"x10"



artist: Kali Ciesemier

title: Catch of the Day medium: Ink, digital size: 17"x10⁶/₈"



artist: Kali Ciesemier
title: The Naturalist medium: Ink, digital size: 7 1/2"x12"

1 artist: Ho-Jun Lee*client: Wise Evergreen**title: Chrysalis No. 5**medium: Oil on canvas on wood board**size: 12"x12"***2 artist: Joe Jusko***title: Cuddle the Corpse/**The Women of Noir Calendar**medium: Acrylic size: 12"x18"***3 artist: Richard Anderson***title: Outbreak**medium: Photoshop size: 8 1/2"x11"***4 artist: Brom***art director: Bonnie Nakornratana**client: Bonnie Nakornratana**title: Seeing medium: Oil***5 artist: Viktor Koen***title: The Boy**medium: Digital size: 11"x19"***6 artist: Oleksandra Barsheva***title: Unchosen Destiny**medium: Watercolor, charcoal**size: 15"x22"***7 artist: Michael Reedy***title: Once Removed**medium: Charcoal, colored pencil, ink,
watercolor, stain**size: 32"x41"*

1

2

A MASTER MYSTERY OF DAMES, DEATH AND DEPRAVITY

CUDDLE THE CORPSE

JOSEPH W. JUSKO

3

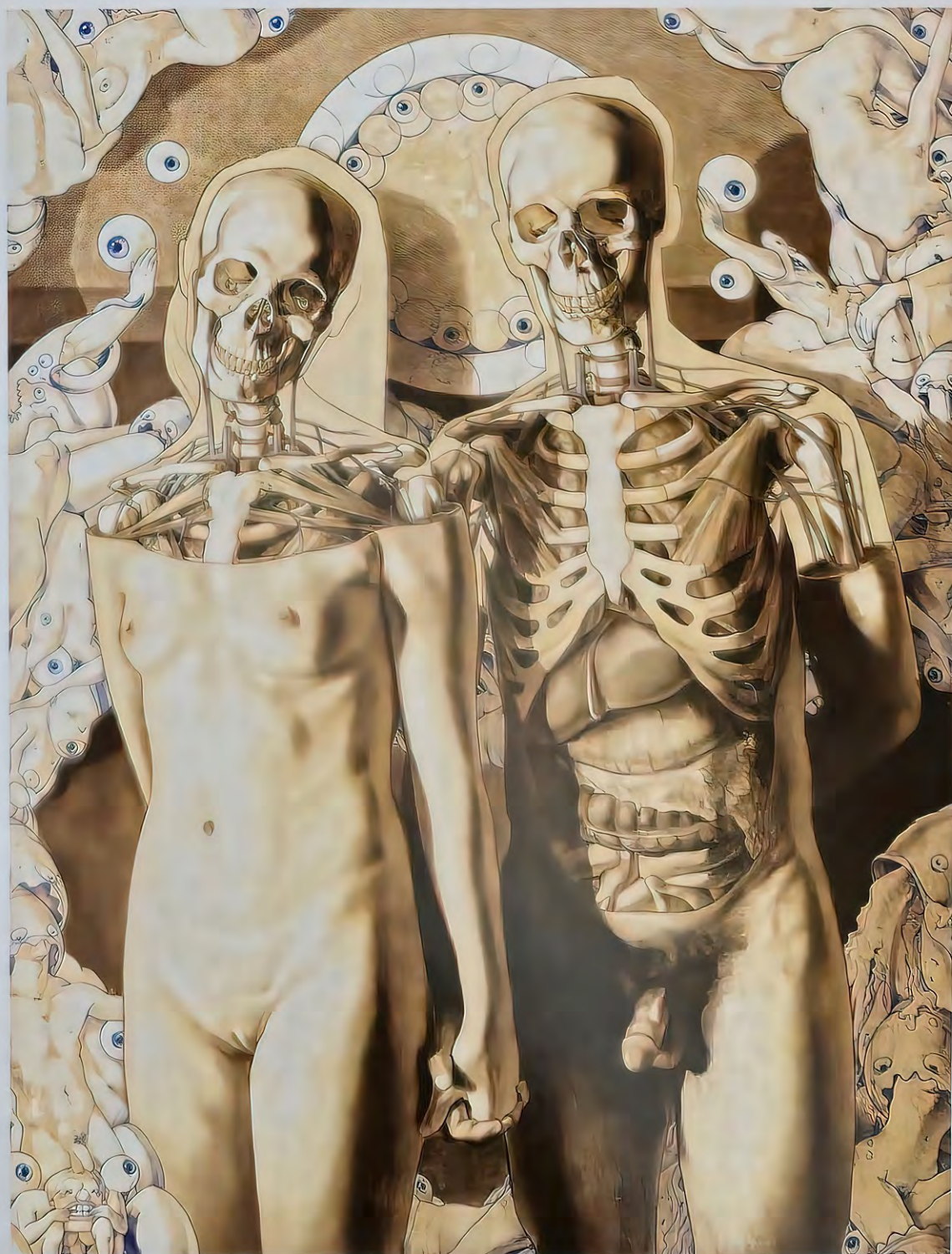




5



7





artist: Ilich Henriquez
 title: History of the Ancestry medium: Digital size: 17"x11"



artist: Jeremy Encio
 title: The Watersnake medium: Watercolor, acrylic size: 19"x11"



artist: Donato Giancola
 client: Wendt Gallery title: Progeny medium: Oil on panel size: 60"x36"



artist: Bryan Beus
 title: Thieves medium: Painter X size: 17"x10"

1

artist: Leah Palmer Preiss
 title: Freelancer
 [after Bosch's "Wayfarer"]
 medium: Acrylic on map on canvas
 size: 10"x10"

2

artist: Rene Zwaga
 title: Personal Strength
 medium: Oil
 size: 34 1/2"x44 1/2"

3

artist: Ron Spears
 art director: Ron Spears
 title: Sentinel Two
 medium: Oil on canvas
 size: 22"x35"

4

artist: Rene Zwaga
 title: The Destination
 medium: Oil
 size: 34 1/2"x48 1/2"



1



2



3



1

artist: Christian Alzmann

title: There Lived a King with
One Daughter

medium: Mixed, digital
size: 9"x16 1/2"

2

artist: Antonio Javier
Caparo

title: The Dreams Machine

medium: Acrylic
size: 13"x18"

3

artist: Patrick J. Jones

title: Song of the Siren

medium: Oil on canvas
size: 36"x48"

4

artist: Dennis Brown

title: Sodium

medium: Mixed
size: 11"x14"

5

artist: Armand Baltazar

title: Medea

medium: Pencil, digital
size: 11"x17"







artist: Jaime Jones

title: Docked medium: Photoshop size: 10 $\frac{1}{2}$ "x7"



artist: Matt Ray

title: Her Majesty's Airship *Indefatigable* engages the *Nobunaga*, South China Sea, Night of Jan. 8th, 1971 medium: Oil size: 36"x24"



artist: Jaime Jones
 title: Dooms Day medium: Photoshop size: 10¹/₂"x6"



client: Luis De Vega artist: Bruno Werneck
 title: Mars Post Attack medium: Digital size: 17"x8"

1 *artist:* David Ho
title: Show Me the Honey #3
medium: Digital
size: 8"x13"

2 *artist:* Anita Kunz
title: Hairdo Horrors
medium: Acrylic
size: 15"x18"

3 *artist:* Craig Davison
title: Pet Hate
medium: Oil
size: 23"x31"

4 *artist:* Doug Panton
title: Private Eye
medium: Digital
size: 11"x17"





1 artist: Ken Wong
title: Mistaken Identity
medium: Digital

2 artist: Rustam Hasanov
title: Grop-Brot In Pursuit
medium: Digital
size: 20"x32"

3 artist: William Joyce
title: Guardians of Childhood
medium: Graphite/digital color
size: 11"x17"

4 artist: Pascal Campion
title: Rough Landing
medium: Digital

5 artist: Sacha Lees
title: Madame Fox
medium: Pen & ink/digital
size: 20"x17"



1



2



PITCH

Known on Earth as the Boogeyman



5

ONLY AT

★★★ CRAFTON BROTHERS CIRCUS ★★★

SATURDAY JUNE 15
ONE SHOW ONLY

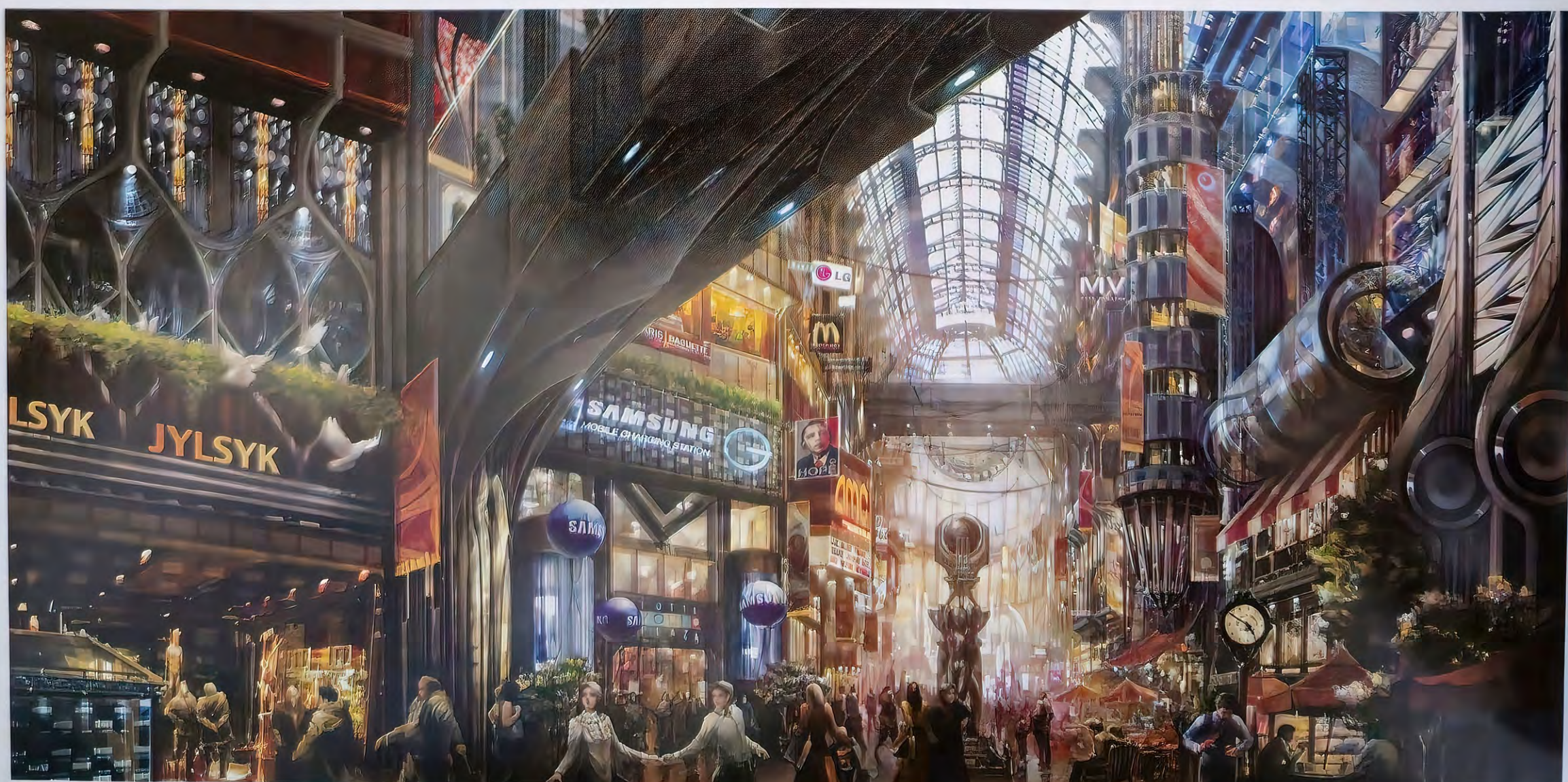
MYSTERIES FROM
THE OTHER SIDE



MADAME MARCELLE FOX



artist: Mark Elliott
client: Krueger Gallery title: Reappraisal medium: Acrylic on panel size: 20"x20"



artist: David Kang
title: Envy medium: Digital size: 11"x5 1/2"



artist: Doug Williams
title: Midwest Monster medium: Digital size: 16"x10"



artist: Jason Edmiston
title: Cereal Monsters medium: Acrylic on panel size: 4'x2'

1

artist: Ragen Mendenhall

title: Raku

medium: Oil, gold leaf

size: 24"x24"

2

artist: Rebecca Guay

title: Gwenevere

medium: Oil

size: 24"x38"

3

artist: Herman Smorenburg

title: Dreams of Infinity

medium: Oil on Wood

size: 23"x31"

4

artist: David Bollt

title: While She Was Sleeping

medium: Acrylic on canvas

size: 44"x74"



3





1 artist: Omar Rayyan
title: Interlude With the Gryphon
medium: Watercolor
size: 11"x14"

2 artist: Shelly Wan
title: Underneath It All
medium: Digital
size: 17"x36"

3 artist: Omar Rayyan
title: Interlude Dog of the Hare
medium: Watercolor
size: 10"x14"

4 artist: Omar Rayyan
title: Interlude Croquet
medium: Watercolor
size: 10"x15"

2



1



3







artist: Tran Nguyen
title: Fine Line medium: Photoshop size: 9 1/2"x8"



artist: Augie Pagan
title: Cyclops Munchies medium: Digital size: 9"x11"



artist: Justin Sweet
title: Kern medium: Oil

1 artist: William Joyce
title: Guardians of Childhood
medium: Oil
size: 25"x25"

2 artist: Forrest Card
title: Satellite Sally
medium: Mixed, digital
size: 8 1/2"x31 1/2"

3 artist: William Joyce
client: Warner Bros./Oz Anniversay
title: Monkey on a Wire
medium: Oil
size: 30"x30"

4 artist: Justin Gerard
title: The Trouble With Trolls
medium: Watercolor, digital
size: 16"x21"

2



1



3







artist: Yannick Germain

title: Lancelot medium: Ink, oil on board size: 32 $\frac{1}{4}$ "x40 $\frac{1}{4}$ "



artist: William Stout

client: Gallerie Daniel Meghan title: Dragon of the Cliffs
medium: Ink, watercolor on board size: 12"x16"



artist: Scott Gustafson

title: The Company Makes the Feast medium: Oil size: 14"x10"



artist: Dennis Nolan
 title: Midnight medium: Watercolor size: 22"x16"



artist: Hethe Srodawa
 title: The Warden medium: Digital size: 13"x6 1/8"

1 artist: Rick Berry
title: Red Bandages [study]
medium: Oil
size: 32"x48"

2 artist: Tran Nguyen
title: Wraith in Disguise
medium: Mixed on board
size: 10"x20"

3 artist: David Bowers
title: The Cock Thief
medium: Oil on linen
size: 24"x22"

4 artist: Herman Smorenburg
title: The Vision of a Mortal Life
medium: Oil on wood
size: 36 1/2"x52 1/2"







artist: Tyler West

title: Final Launch medium: Photoshop



artist: Whit Brachna

art director: Coro title: Tank Defense medium: Digital



artist: Lawrence A. Williams

art director: Victoria Williams client: L.A. Williams Art, Inc. title: The Queen medium: Digital size: 18"x24"

1 artist: Jeremy Eneclo
title: Milk
medium: Digital

2 artist: Eric Joyner
client: Corey Helford Gallery
title: Titanticus
medium: Oil on wood panel
size: 40"x40"

3 artist: Jason John
title: A Long Wait
medium: Oil on board
size: 30"x20"

4 artist: Diana Diriwaechter
title: Ms Jane
medium: Photography
size: 14"x10 1/2"



1



2



4



1 artist: Nicholas McNally

title: The Bite
medium: Acrylic
size: 11 1/2"x9 1/2"

2 artist: Lee Moyer

title: Miss Lewis Carroll
medium: Digital
size: 12"x17"

3 artist: Eric Bowman

title: Switch Witch
medium: Oil
size: 10"x14 1/2"

4 artist: John Mueller

title: The Butcher Vs The Strongman
medium: Digital
size: 7"x11"





1*artist:* Mélanie Delon*title:* Doom*medium:* Digital*size:* 7"x12"**2***artist:* Gordon Crabb*title:* Stacy Lee as

Elizabeth Bathory

medium: Digital**3***artist:* Steven Kenny*title:* The Woodsman's Wife*medium:* Oil on linen*size:* 26"x38"**4***artist:* Anita Kunz*medium:* Acrylic*size:* 28"x38"**5***artist:* Anita Kunz*medium:* Acrylic*size:* 28"x38"



3



5

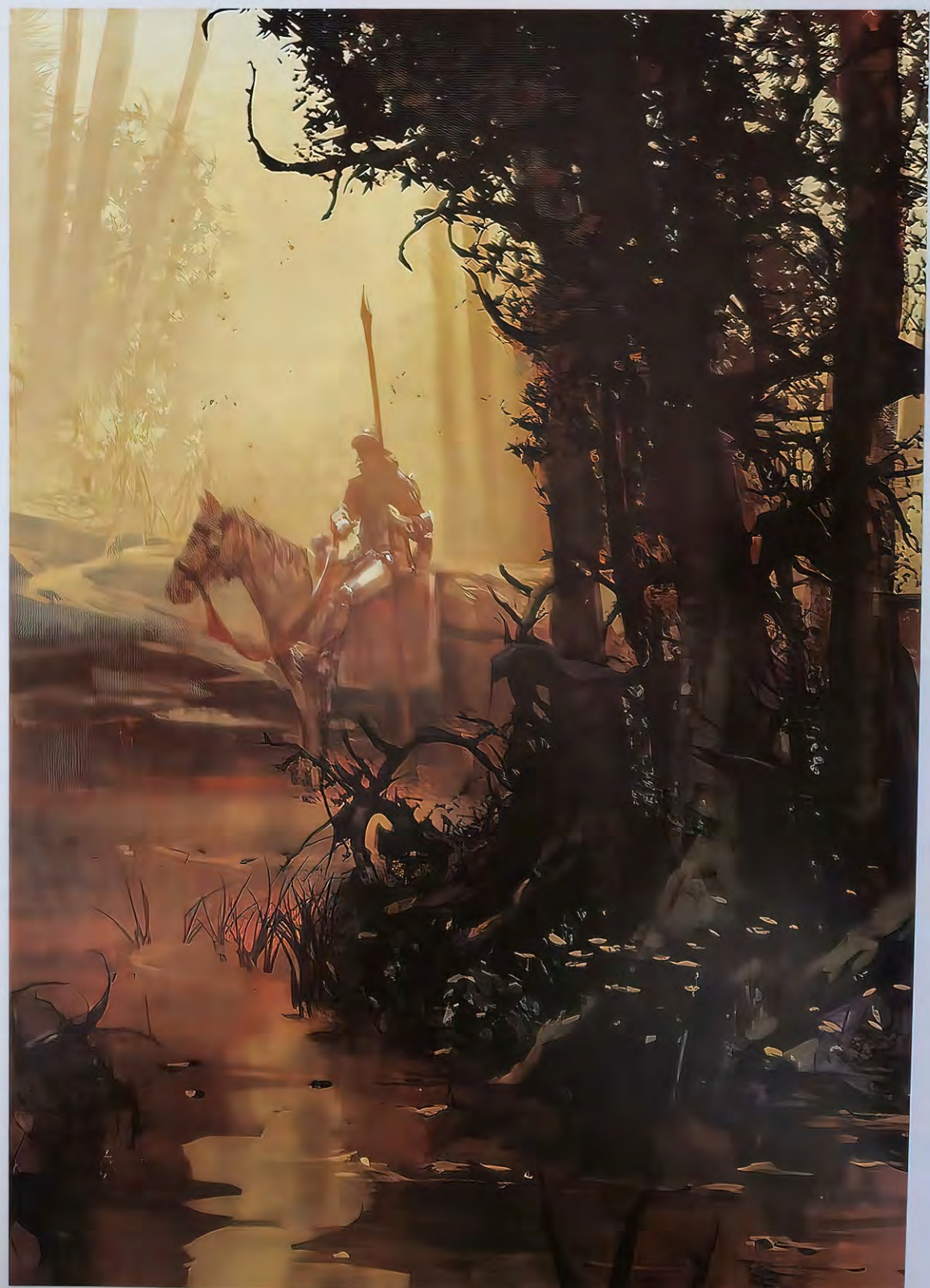


1 artist: Tran Nguyen
medium: Mixed on board
size: 9"x11"

2 artist: Volkan Baga
title: One Ring to Rule Them All
medium: Oil
size: 287/8"x307/8"

3 artist: David Hong
title: Knights & Armors
medium: Digital
size: 121/4"x171/2"

4 artist: Volkan Baga
client: Tim Pope
title: Elric in the City of Screaming Statues
medium: Oil
size: 191/3"x271/2"





HAGA OR



artist: **Martin Wittfooth**
 client: Copro Nason Gallery title: Svetogorsk medium: Oil on linen size: 32"x24"



artist: **Martin Wittfooth**
 client: Galerie D'Art Yves Laroche title: A Day Without Rain medium: Oil on canvas size: 36"x24"



artist: Michael Whelan
title: Lumen 5 medium: Acrylic on canvas size: 36"x60"

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